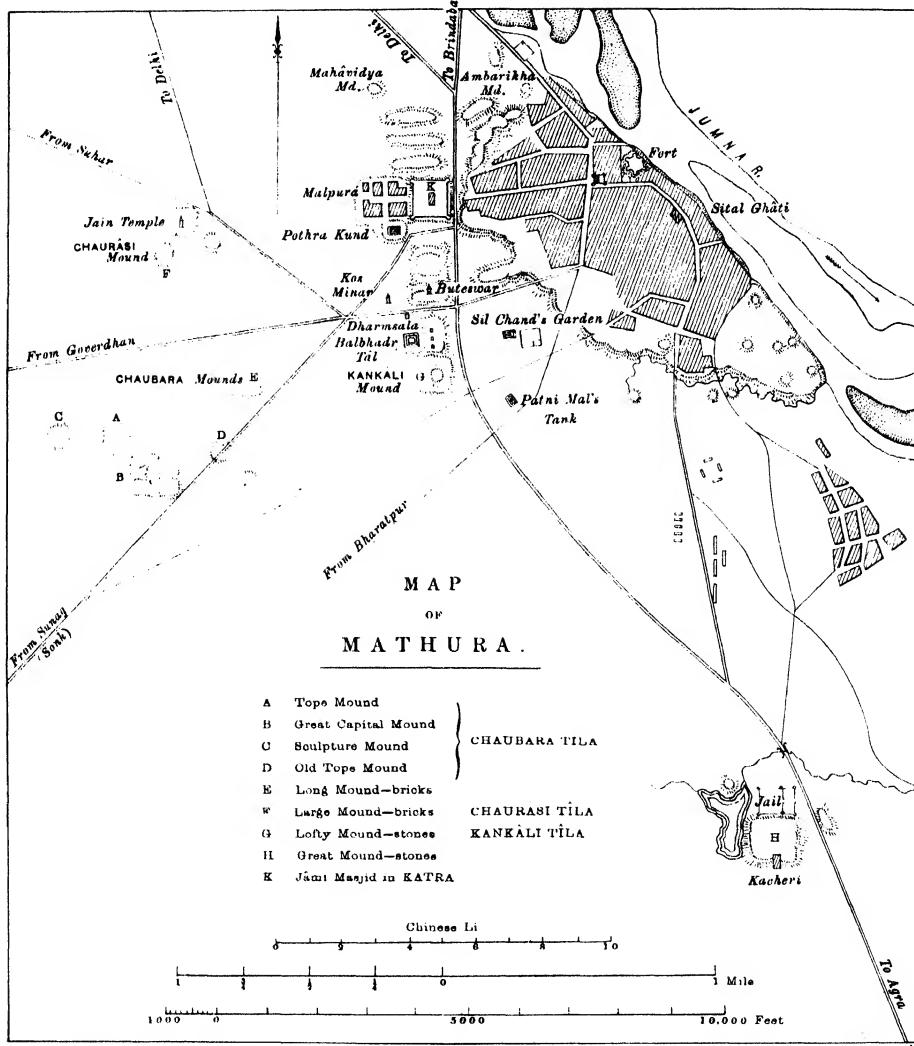


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MATHURA.



Archæological Survey of India.

NEW IMPERIAL SERIES,

VOLUME XX.

NORTH-WESTERN PROVINCES AND OUDH,

VOLUME V.

MUTTRA ANTIQUITIES.

THE JAIN STUPA AND OTHER ANTIQUITIES OF MATHURÂ.

BY
VINCENT A. SMITH.
INDIAN CIVIL SERVICE,
FELLOW OF THE ALLAHABAD UNIVERSITY.



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* These numbers will be utilized for reports bearing on the same subject to which they were originally assigned [vide Government of India, Department of Revenue and Agriculture (Archaeology and Epigraphy), No. 3072—42-G, dated the 16th October 1899].

PREFACE.

THE plates in this volume, excepting the frontispiece, Plate II^a, and the supplementary plates, were prepared several years ago under the supervision of Dr. Führer, then Archaeological Surveyor and Curator of the Lucknow Provincial Museum. When he quitted the service of Government in the autumn of 1898 he left the plates without a word of explanatory text, although a monograph on the Jain remains at Mathurā had been advertised as in an advanced stage of preparation by him. Sir Antony MacDonnell, G.C.S.I., Lieutenant-Governor of the North-Western Provinces and Chief Commissioner of Oudh, consulted me as to the best way of utilizing the fine series of plates prepared by Dr. Führer. I advised that they should be published with a concise descriptive text, a short introduction, and references to any previous publications in which the subjects of them had been treated, no attempt being made to discuss the many questions of interest suggested by the plates. My recommendations were accepted, and, no one else being available to do the work, I undertook it. Any attempt to discuss at length the linguistic, palaeographical, historical, artistic, and other topics connected with the works of art illustrated would have involved prolonged research, and resulted in a very bulky treatise. The plates and inscriptions have, therefore, been left to speak for themselves with only so much annotation and explanation as seemed indispensable.

In some cases I have been unable to accept as correct the headings affixed to the plates by Dr. Führer.

I am indebted in sundry matters of detail to notes prepared by Babu Puran Chandar Mukherji, who visited Mathurā, and to some extent compared the plates with the originals in the Lucknow Museum. In a few cases he detected discrepancies between Dr. Führer's headings to the plates and the labels affixed to the originals in the Museum.

I have seen most of the originals from time to time, but official duties have prevented me from staying in Lucknow to make a minute examination of the objects described. Unfortunately no catalogue of the valuable Archaeological collections in the Lucknow Museum exists. The collection is housed in a dark crypt and very inadequately displayed.

It is impossible for me to compile a thoroughly satisfactory work from materials collected by another man and left in an incomplete state. But, notwithstanding its admitted and obvious limitations and deficiencies, I believe that this book will be of great interest to Orientalists. In the spelling of Indian words I have followed the system adopted in the "Epigraphia Indica." The transliterations of the inscriptions are given in Roman characters. Nothing would, I think, be gained by the use of Nāgarī type.

V. A. SMITH.

GORAKHPUR:

February 1900.

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INTRODUCTION.

THE Kankâlî, or Jaini, mound (*Tilâ*), from or near which most of the objects delineated in the plates of this work were excavated, stands in the angle between the Agra and Gobardhan roads, close to the south-west corner of the city of Mathurâ, and about half a mile south of the Katrâ. (*Frontispiece*).

The name of the mound is derived from a modern temple, a mean shrine, which is occupied by an ancient carved pillar doing duty as a Hindu goddess, who has been dubbed Kankâlî. This temple stands about midway between the well and the Jain *Stûpa* which was excavated by Dr. Führer in the season 1890-91. The mound is nearly rectangular in shape and is approximately 500 feet long by 350 feet broad.¹ It long served as a quarry for bricks. Excavations for archaeological purposes have been made at various dates. General Cunningham worked at the western end in March and November 1871; Mr. Growse operated on the northern portion in 1875, and Dr. Burgess and Dr. Führer extended the excavations to the eastern end at different times from 1887 to 1896. Mr. Harding, a predecessor of Mr. Growse as Magistrate of Mathurâ, also made some excavations. A grove of trees has recently been planted on what is left of the mound, which will probably not be further explored.

Mr. Growse and Mr. Harding discovered in or close to the Kankâlî mound (1) two colossal statues of Buddha, each 7½ feet high, supposed to be now in the Public Library at Allahabad; (2) several mutilated statues of finer stone and superior execution; (3) a large figure of an elephant, without its trunk, found in 1871 in a garden, with an inscription dated 39 in the reign of the Kushân King Huvishka;² (4) a square pillar with four naked Jinas, dated in the year 9 in the reign of the Kushân King Kanishka; and (5) a considerable number of other statues and sculptures. Mr. Growse notes that the ancient figures are carved in coarse red sandstone with Pâlf inscriptions. The mediæval figures are executed in much finer material, and the inscriptions are in Sanskrit in characters of the eleventh century A. D.³

The objects found by Cunningham were, with the exception of one ten-armed Brahmanical figure, all Jain. They included several colossal and life-size statues, both male and female, all more or less mutilated; many broken statues of the Jain hierarchs, several being inscribed; and at least six examples of the pillars of *Stûpa* railings.

The inscriptions included the following:—

Cunningham's Plate.	Date.	Remarks.
XIII No. 2	Samvat 5	On a Jain pedestal.
" 3	Do. 5	Ditto.
" 4	Do. 9	On a Jain pedestal (mentions name of Kanishka).
" 5	—	Mentions Kanishka.
" 6	Samvat 20	On a Jain figure.
" 7	Do. 22	—

¹ The dimensions as stated in the text accord with Mr. E. W. Smith's plan (Plate I). Cunningham ("Archaeological Reports," III, 19) gives the dimensions as 400 feet by nearly 300 feet.

² Cunningham, "Archaeological Reports," Vol. III, page 29, plate V.

³ Growse "Mathurâ," 3rd ed. (1883), pages 116-118.

Cunningham's Plate.	Date.	Remarks.
XIV No. 9 ...	Samvat 89 ...	On elephant capital (mentions Huvishka).
ib. , 10 ...	Do. 47 ...	—
ib. , 15 ...	Do. 48 ...	—mentions Huvishka.
XV , 16 ...	Do. 83 ...	On pedestal of life-size naked statue (mentions Vāsudeva).
ib. , 18 ...	Do. 87 ...	On life-size naked figure (mentions Vāsudeva).
ib. , 19 ...	Do. 90 ...	(Cunningham's reading is mostly wrong— see <i>Ep. Ind.</i> , II., 205).
ib. , 20 ...	Do. 98 ...	On naked standing figure (mentions Vāsudeva).

Miscellaneous antiquities from the Kankāli mound are figured by Cunningham in Volume III of the "Reports" as follows :—

Plate.	Object.
II ...	Amethyst.
V ...	Elephant capital.
VII ...	Railing-pillar, with nude dancing-girl and other scenes.
VIII ...	Railing pillars and bars.
XI, D ...	Mutilated male figure.
XII, A ...	Foliage ornament.

In Volume XVII of the "Reports" (page 111), Cunningham notes that in the season of 1881-82 he dug up many Jain figures, including one inscribed with the name of Vardhamāna, the last of the 24 Jain pontiffs or Tīrthaṅkaras. During the operations of the same season the Hellenistic group of Herakles strangling the Nemean lion (*ibid.*, Plate XXX) was found "amongst the heaps of fragments lying about." No more exact description of the find-spot is given. Several railing-pillars with statues of dancing-girls in the collection at the Mathurā Museum are figured in Plate XXXI of the same volume, without any indication of the find-spot of each. Unfortunately the collection in the Museum at Mathurā has never been catalogued or properly arranged, and no record was kept of the spot where each object was found.

Cunningham's last visit to Mathurā in the season of 1882-83 is the subject of some desultory notes in Volume XX of the "Reports." Plates III and IV in that volume illustrate a few curious sculptures in the local Museum. Plate IV, figure 1, represents a nude Jain saint preaching, with a Nāga on each side adoring him. This sculpture probably belonged to the Digambara temple of the Kankāli mound.

When Cunningham paid his early visits to Mathurā in 1853, 1860, and 1863, as described in Volume I of the "Reports," pages 231—244, the Kankāli mound had not been noticed.

Dr. Führer's principal explorations of the Kankāli mound were effected in the three seasons 1888-89, 1889-90, and 1890-91. The Provincial Museum Report for the year ending 31st March 1889 enumerates as received by the Museum the following Mathurā antiquities, most of which seem to have come from the Kankāli mound or its immediate neighbourhood :—

" 10 inscribed statues of several Śvetāmbara Jinas of the Indo-Scythian period, four inscriptions of which are most important for the history of the Jainas ;

34 pieces of sculpture forming parts of a magnificent Śvetāmbara Jaina temple of the time of the Indo-Scythian king Huvishka ;

a statue of Mahāvīra surrounded by the remaining 23 Tīrthaṅkaras ;¹
two colossal statues of the Jina Padmaprabhanātha, dated Samvat 1086 and 1134, respectively ;²

¹ *Post*, Plate XCIV.

² *Post*, Plates XCIV, XCVI. For "1086" read "1088."

four basements of Jina statues, inscribed Samvat 1134 ;
six bases of Buddha statues inscribed and dated in the regnal years of the Indo-Scythian rulers Huvishka,
Kanishka, and Vasudeva;

an inscribed statue of the Bodhisattva Amogha Siddhartha of the first century A. D. ;
10 inscribed Buddhist statues of the Indo-Scythian period ;
a colossal pillar with the life-size figure of a dancing-girl ;
19 Buddhist railing pillars of various sizes and patterns ;
16 cross-bars of Buddhist railings ;
12 pieces of copings of Buddhist railings ;
a richly sculptured door-jamb, 10 feet high, of a Buddha temple of the Indo-Scythian period ;
a beautifully carved stone umbrella, four feet in diameter, of a Buddhist Stupa ;¹
a four-faced lion capital of the time of the Andhras ;
24 exquisitely sculptured panels, some of which are inscribed in characters of the Indo-Scythian period ;
a large slab, inscribed in the so-called shell characters, excavated from the Kankali Tila at Mathurā.²

The work was continued during the season 1889-90 when the Jain *Stupa* and the western Jain temple belonging to the Diganbaras sect were exposed : 80 images of Tirthankaras, 120 pieces of stone railings, many miscellaneous sculptures, and numerous inscriptions, of which 17 belong to the Indo-Scythian (Kushān) period, from the year 5 to the year 86, were exhumed.

The most fruitful work was done in 1890-91. In the Museum Report for that year Dr. Führer writes :—

“ Liberal grants by the Local Government in the Public Works Department and the Museum Committee have enabled the Curator to finish the excavations of the Kankali Tila at Mathurā during the cold season of 1890-91. The results of his work far surpass those of the previous two years, as the new finds form important additions to our knowledge of Indian history and art.

“ He forwarded to the Museum 737 fine pieces of sculpture, comprising beautifully-finished panels, doorways, *Toranas*, columns, complete railings with copings and bars, statues of Tirthankaras, &c.

“ Amongst these sculptures is one which apparently possesses very considerable archaeological interest. It is a *Torana* bearing a relief which represents a *Stupa* worshipped by Centaurs and Hrūpies, or, as the Hindus would say, Kinnaras and Garudas or Suparnas. ³

“ Centaurs have been found on the Buddhist sculptures at Bharhut⁴ and Gaya, while Mathurā has furnished the Silenus groups and Hercules strangling the Nemean lion. This new find is a further addition to the monuments which prove the influence of Hellenistic art among the Hindus of the last centuries preceding our era.

“ Sixty-two of these sculptures are inscribed, bearing dates varying from 150 B. C. to A. D. 1023. On a beautifully carved *Torana* there is a brief dedication, written in an ancient Prakrit dialect and in characters which appear a little more archaic than those of Dhanabhuti's inscriptions on the gateway of the Bharhut *Stupa*, dated in the reign of the Sungas, or about B. C. 150.⁵

A second inscription, incised in two lines on an oblong slab, gives us the name of the founder of one of the temples excavated last year. Its characters do not differ much from those used in the earliest dated inscriptions of the Indo-Scythic period. As two temples have been discovered under the Kankali Tila, the natural inference from these inscriptions would be that one of them was built before 150 B. C. and the other considerably later, about the beginning of our era. Unfortunately, another circumstance has come to light which requires a modification of this assumption. The Curator has found several sculptures which have been carved out of more ancient ones.

“ Thus, a pilaster bearing an inscription in characters of the Indo-Scythic period has been cut out of the back of an ancient naked Jina. Again, there is a small statue with a similar inscription cut out of the back of a sculptured panel bearing on the obverse a rather archaic inscription. These facts prove that the Jains of the Indo-Scythic period at Mathurā used for their sculptures materials from an older temple. Hence the discovery of the *Torana*, with its very archaic inscription, shows indeed that there was a Jaina temple in Mathurā before B. C. 150.

¹ Probably the umbrella figured in Plate XXIII, *post*, which is 4½ feet in diameter.

² Plate XV, *post*.

³ I am informed on good authority that the correct spelling of this name is Barhut.

⁴ Probably Plate XII, *post*.

Another important document is incised on the left portion of the base of a large standing statue, recording that this statue of Ara Tirthankara was set up in Samvat 78 within the precincts of 'a Stūpa built by the gods,' i.e. the Stūpa was so ancient that at the time when the inscription was incised its origin had been forgotten. On the evidence of the characters, the date of the inscription may be referred with certainty to the Indo-Scythian era, and is equivalent to A. D. 156.¹ The Stūpa which was laid bare last year must therefore have been built several centuries before the beginning of the Christian era; for the name of its builders would assuredly have been known if it had been erected during the period when the Jainas of Mathurā carefully kept record of their donations.

Another donative inscription, dated Samvat 1080, proves, like the two colossal images with the dates Samvats 1036 and 1134, found in 1889,² that these ancient temples were used by the Jainas during the greater part of the eleventh century, and that their destruction happened in very late times.³

The Museum Report for the year ending on the 31st March 1896 describes some further finds close to the Kankālī mound. Dr. Führer writes:—

"The Archaeological Surveyor, North-Western Provinces and Oudh, forwarded 57 ornamental slabs of great finish and artistic merit and 15 inscribed bases of images of Tirthankaras, which formed part of an ancient Jaina Stūpa, dating from the second century B. C. These sculptures were found in the course of excavations carried out in the unexplored fields adjoining the Kankālī Tila at Muttra (Mathurā), which mound in 1889-91 had furnished the valuable and comprehensive collection of Jaina antiquities exhibited in the Museum. Like the numerous inscriptions found in former years, the new documents contain a considerable number of names of Jaina monks, and give in many instances longer spiritual pedigrees. One inscription especially, dated Samvat 299, and inscribed on the base of a life-size statue of Arhat Mahāvīra possesses, in spite of the omission of the reigning king's name, a considerable interest, and, in all probability, indicates that the dates of the Kushana kings of Mathurā must be interpreted otherwise than is usually done.⁴ Hitherto the dates of the Kushanas have been taken to be years of the Śaka era of 78 A. D., supposed to have been established by king Kanishka; but on the strength of this inscription it would seem that the beginning of this northern era must fall in the first half of the first century B. C.

Dr. Führer from time to time sent to the late Dr. Bühler impressions and photographs of the inscriptions and sculptures discovered, a selection from which was published by Dr. Bühler in the "Epigraphia Indica." In Volume I of that publication in the articles entitled "New Jaina Inscriptions from Mathurā" and "Further Jaina Inscriptions from Mathurā" (pages 371—397) thirty-five inscriptions from the Kankālī mound were admirably edited.

The article entitled "Further Jaina Inscriptions from Mathurā," in Volume II (pages 195—211) gave forty-one additional documents, and the article entitled "Specimens of Jaina Sculptures from Mathurā" (pages 311—323), illustrated by four plates, supplied valuable explanations of some of the most interesting sculptures.

These writings of Bühler have been freely quoted in the descriptions of the plates in this volume.

Although the necessarily restricted plan of this work precludes me from attempting any elaborate discussion of the numerous topics of interest suggested by the plates, a few words pointing out some of the most obvious lessons to be learned from the discoveries in the Kankālī mound will help the reader to take an intelligent interest in the drawings.

The plates throw light, among other things, on the history of the Indian, or Brāhmī, alphabet, on the grammar and idiom of the Prākṛit dialects, on the development of Indian art, on the political and social history of Northern India, and on the history, organization, and worship of the followers of the Jain religion.

¹ Plate VI, *post*. The correct date is 79, not 78. The era used is not known.

² The dates are 1038 and 1134. See Plates XCIV and XCVI, *post*.

³ This document is not included in this volume, and I have not seen it. Until the inscription said to be dated in the year 299 has been published, no inference from it can be safely drawn.

The exact date of the earlier sculptures must remain uncertain until the era used by the great Kushān kings, Kanishka, Huvishka, and Vāsudeva has been determined. That era may, perhaps, prove to be the same which is used in the Kharoshthī inscriptions from the neighbourhood of Peshawar, and has been supposed to be either identical, or nearly coincident, with the era B. C. 57, known as the Mālava or Vikramāditya era. The theory of Fergusson and Oldenberg that Kanishka founded the Śaka era of A. D. 78 is not now generally accepted, although M. Specht still supports it. M. Sylvain Lévi places the accession of Kanishka at about the Christian era. I am satisfied, having regard to the numismatic evidence that that event cannot be placed earlier than A. D. 30. Everyone is agreed that the Kushān era, which undoubtedly dates from the accession of Kanishka, cannot have begun later than A. D. 78, nor earlier than B. C. 57.¹

The Mathurā inscriptions dated in the undetermined era range certainly from the year 5 to the year 98.² The years 5 and 98, therefore, lie respectively between the limits of B. C. 52 and A. D. 83, and A. D. 41 and A. D. 176.³ The latest inscription found is dated in V. S. 1184, or A. D. 1067. The documents may, consequently, be assumed to cover a period of nearly eleven centuries, from the beginning of the Christian era to the middle of the eleventh century A. D.

The undated inscriptions in Plates VII and X may be referred to as examples of early records dating probably from about a century before the beginning of the Christian era. Their linguistic and palaeographical peculiarities have been commented on by Bühl.

The document reproduced in Plate XIV is dated in the year 42, which may be assumed as approximately equivalent to B. C. 15. It is of special interest as mentioning the great Satrap (*Mahākshatrapa*) Śodasa, and determining his date as soon as the era used by him shall have been determined. That era is probably distinct from the era used by the Kushān kings.

The artistic merit of many of the sculptures is apparent, although in some cases the drawings fail to do full justice to the originals. The deep undercutting of much of the ornament is specially noticeable. The existence of Hellenistic works of art at Mathurā has been long known, the most conspicuous examples being the so-called Silenus groups, and the Herakles strangling the Nemean lion. In the plates of this work Hellenistic influence may, I think, be traced. It was probably the result of intercourse with the Alexandrian school, which delighted in marine monsters and fantastic decoration. The general design of decoration in panels like that reproduced in Plate VIII seems to me to be decidedly Hellenistic. Attention is also invited to the description of Plate XIX.

The vine shown on the left border of Plate X is certainly Hellenistic. The sculpture is probably too early in date to be Graeco-Roman.

The harpies and centaurs of Plates XV and XVI obviously resemble to some extent those familiar in Greek art, although it is possible that they were borrowed directly from Assyria or Babylonia. The winged lions of the capitals in Plates XLIII to XLVI seem to be certainly of Assyrian or Babylonian origin. Other features of the capitals are Persian. The sculptures taken as a whole, though thoroughly Indian in subject, and for the most part in treatment, undoubtedly show a considerable amount of adaptation of foreign ideas.

¹ An excellent and well-reasoned article by M. A. M. Boyer, "L'Époque de Kaniska," (*Journal Asiatique*, Mai-Juin, 1900, page 526) has been published during the passage of this work through the press. M. Boyer's opinion (page 578) is thus expressed:—"Je crois donc raisonnable à admettre avec l'opinion générale, tout en le [Kanishka] rejetant comme fondateur de l'ère Śaka, qu'il commença de régner vers la fin du premier siècle après J. C." I am disposed to agree, and to place the accession of Kanishka about A. D. 60 or 65.

² Inscriptions dated 135 and 299 are also said to exist.

³ See note, p. 46, *post*.

Bühler has emphasized the lesson taught by the Mathurā discoveries that Indian art was not sectarian. All religions, Buddhist, Jain, and Brahmanical, used the art of their age and country, and all alike drew on a common store-house of symbolic and conventional devices. *Stūpas*, sacred trees, railings, wheels, and so forth, were available equally to the Jain, Buddhist, or orthodox Hindu as religious symbols or decorative elements.

The discoveries have to a very large extent supplied corroboration to the written Jain tradition, and they offer tangible incontrovertible proof of the antiquity of the Jain religion, and of its early existence very much in its present form. The series of twenty-four pontiffs (*Tīrthaṅkaras*), each with his distinctive emblem, was evidently firmly believed in at the beginning of the Christian era.

The inscriptions are replete with information as to the organization of the Jain church in sections known as *gana*, *kula*, and *śakha*, and supply excellent illustrations of the Jain books. Both inscriptions and sculptures give interesting details proving the existence of Jain nuns, and the influential position in the Jain church occupied by women.

Dr. Führer ("Progress Report" for 1890-91, page 13) states that in all 110 Jain inscriptions were collected at Mathurā.

Most of those found in 1889 came from the central temple in the mound.¹ The inscribed images dated V. S. 1038 and 1134 (Plates XCV and XCVI) are quoted by Dr. Führer as proving that this central temple belonged to the Śvētāmbara sect, but I notice that the images are nude.

The finds of 1890, he says, chiefly come from the second Jain temple, which according to a Nāgarī inscription, was still in the hands of the Digambara sect as late as V. S. 1080, A. D. 1023.²

According to Dr. Führer the mound also contained remains of a Buddhist *vihāra* and of a Vaishnava temple. Some of the sculptures depicted in this work may belong to Buddhist or Brahmanical buildings, but most of them are certainly Jain. A few of the objects illustrated seem to have been included by mistake in this collection, as they came, according to the labels affixed to them, from places in Mathurā distant from the Kankālī mound. The supplementary plates are from photographs supplied by Mr. Mukherji.

¹ Babu P. C. Mukherji, who recently visited the spot, reports that it is now impossible to identify with certainty the site of either temple.

² This inscription has not been edited.

Description of Plates.

CHAPTER I.—MAPS, VIEWS, AND PLANS.

FRONTISPICE—MAP OF MATHURĀ.

THIS map is a reproduction of Plate I in Volume III of Cunningham's "Archæological Survey Reports" and is the best available, though not, I believe, quite accurate. It shows the position of the principal mounds, but omits many of the smaller ones. Small mounds are numerous between the Kankālī and the Chāubārā ruins.

The references for Mathurā in Cunningham's "Reports" are as follows:—

Volume	I,	Pages	231—244,	Plates	XXXIX, XL.
"	III,	"	18—46,	"	I—XVI.
"	XI,	"	75.		
"	XVII,	"	107—112,	"	XXX, XXXI.
"	XX,	"	30—39,	"	II—V.

Mr. Growse's excellent "Mathurā, a District Memoir" (3rd edition, Government Press, Allahabad 1883), may also be consulted. A rough plan of the environs of the city faces page 106 of that work.

PLATE I.

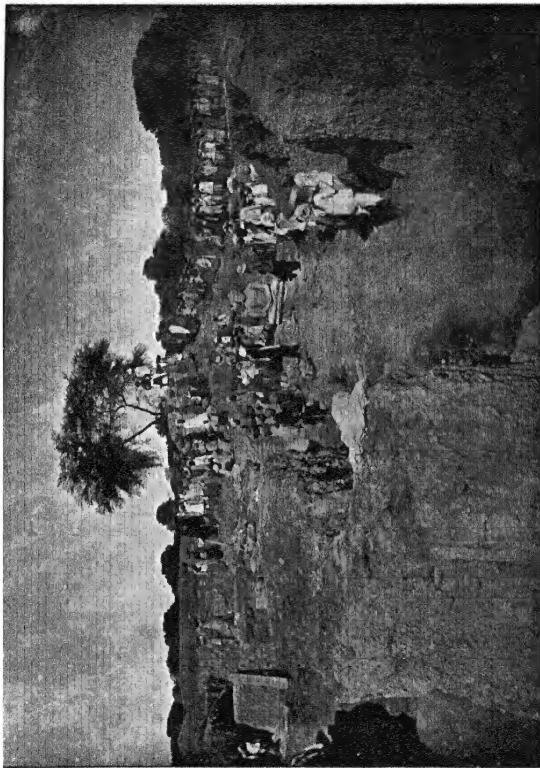
PLAN OF THE KANKĀLĪ MOUND.

This plate, prepared by Mr. E. W. Smith and a native draughtsman, is of much less value than it would have been if accompanied by a key and description. It shows clearly the position of the Jain *Sāpa*, but it is impossible to make out from it the positions of the two Jain temples or of anything else of interest. The materials for preparing a key to the plate are not now in existence.

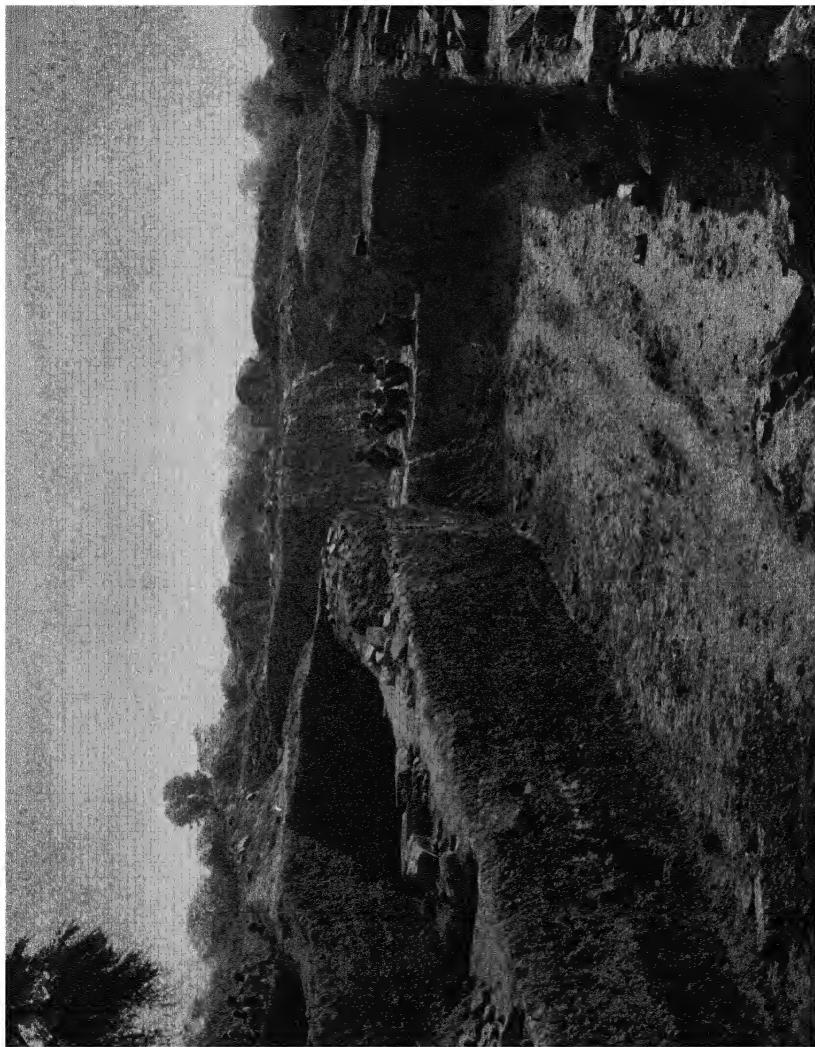
PLATE I.

MATHURA SERIES—KANKALI TILA.
GENERAL PLAN OF SITE EXCAVATED, SHOWING POSITION OF ANCIENT JAINA BRICK STUPA
AND FOUNDATIONS OF TEMPLES, &c.



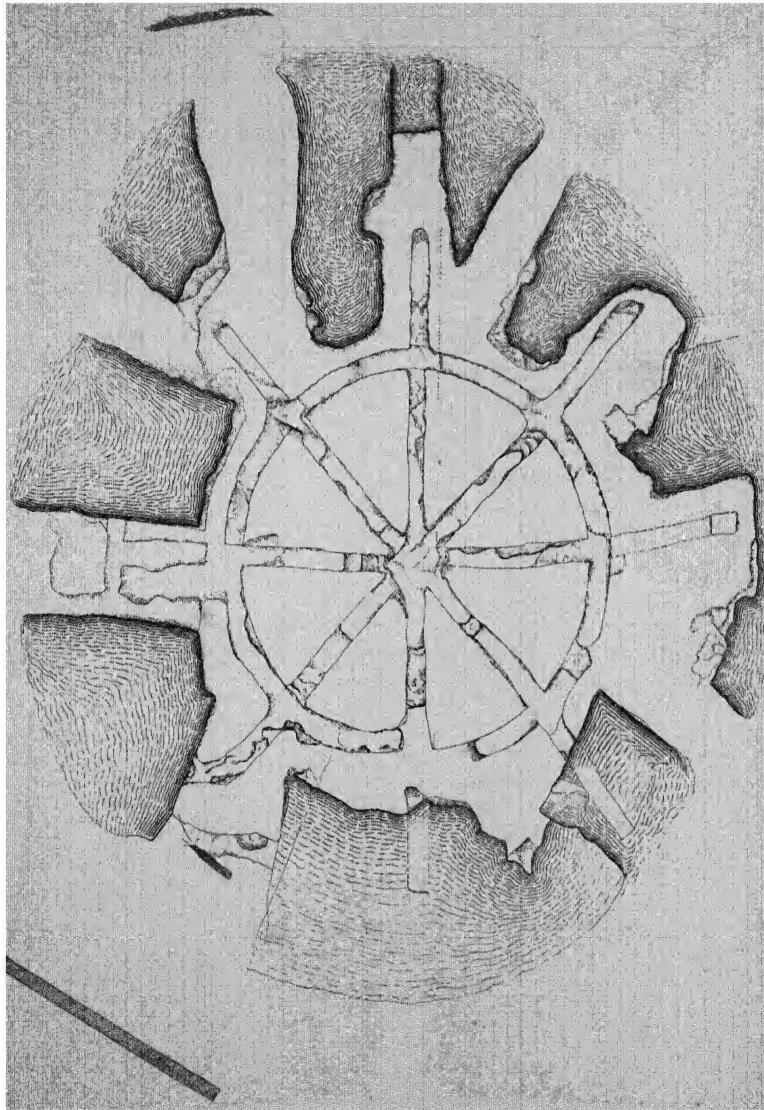


MATHURA SERIES.—KANKALI TĪRĀ.
PLATE IIa.



MATHURĀ SERIES.—KANKĀLĪ TILĀ.
PLAN OF ANCIENT JAIN BRICK STUPA EXCAVATED.

PLATE III

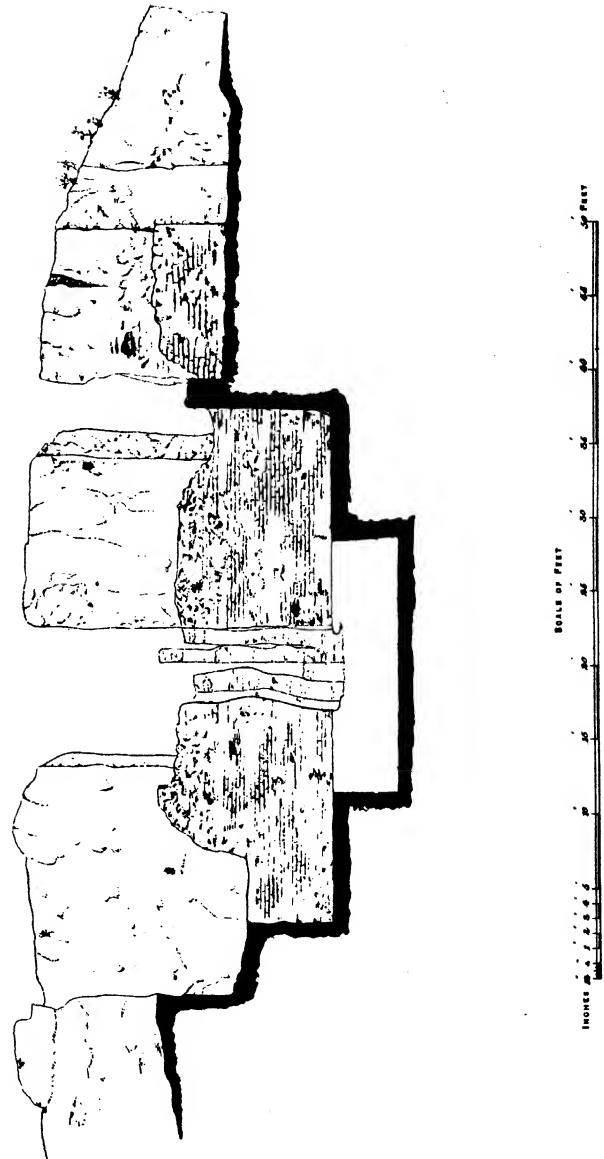


W. Smith and G. R. Bag

Photo-supplied by the Survey of India, Lucknow, CALCUTTA, CROSSLAND & CO.

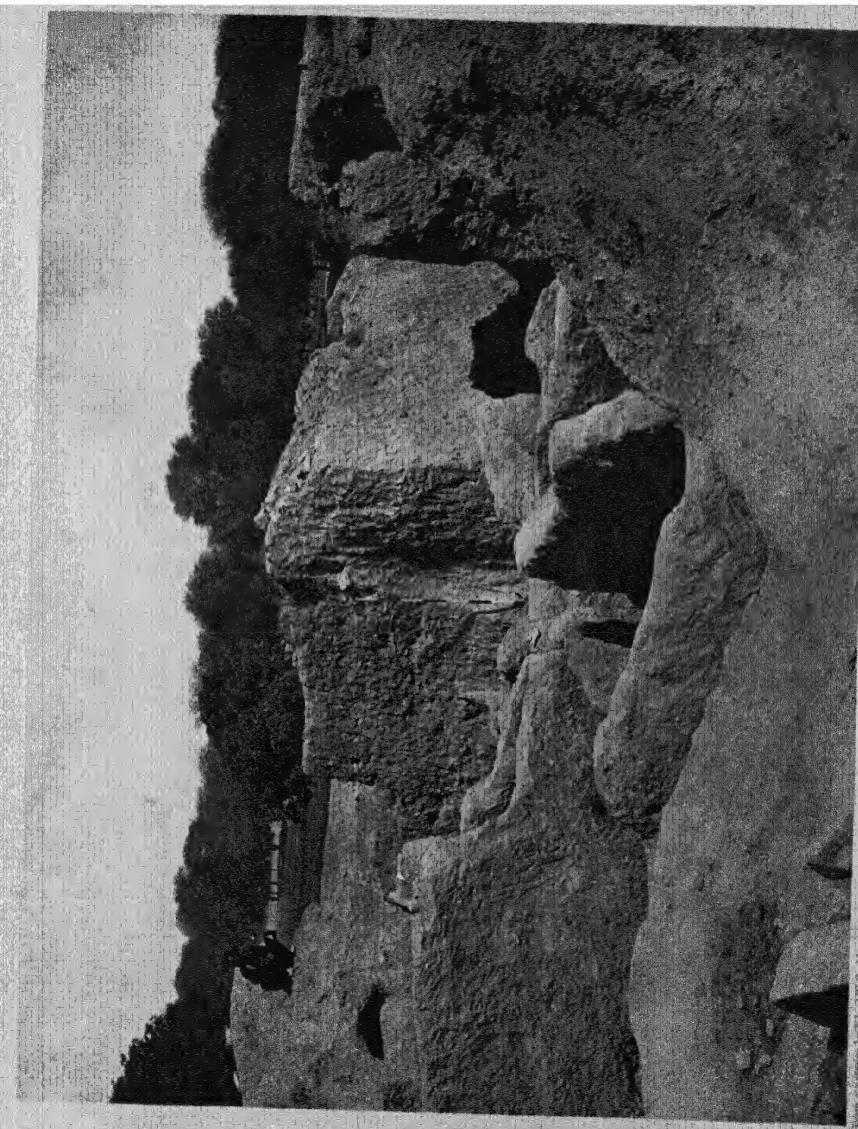
INCHES
FEET
FIVE
TEN
FIFTEEN
TWENTY
TWENTY-FIVE
THIRTY
THIRTY-FIVE
FOURTY
FOURTY-FIVE
FIFTY
FIFTY-FIVE
SIXTY
SIXTY-FIVE
SEVENTY
EIGHTY
NINETY
NINETY-FIVE
ONE HUNDRED

MATHURĀ SERIES.—KANKĀLĪ TĀLĀ.
CROSS-SECTION OF ANCIENT JAINA BRICK STUPA EXCAVATED.



Photograph Survey of India Office Calcutta August 1936

From collection of David W. Smith



PLATES IV, V.

VIEW AND SECTION OF THE JAIN STŪPA AS EXCAVATED.

THESE plates add little to the information obtainable from the plan in Plate III.

Mr. Mukherji notes that the bricks brought to light during the excavations were of different sizes. Some were about 15 inches square and 6 inches thick, while others were long and comparatively narrow. The smallest bricks were about 7 inches broad and 2 inches thick. The smaller sizes were, naturally, better burnt than the larger sizes. In the remains of the ancient monastery at Sohnāg in the Gorakhpur District I have noticed a similar variation in the sizes of the bricks. The huge square slabs occur at Sohnāg also, and I measured one comparatively narrow brick there which was 19 inches long.¹

¹ For a description of the great monastery at Sohnāg, see J. B. A. S. for July 1900.

CHAPTER II.—THE ARHAT NANDYAVARTA.

PLATE VI.

BASE OF IMAGE OF THE ARHAT NÂNDYÂVARTA, DATED IN THE YEAR 79.

THE subject of this plate is the left hand portion of the base of a large standing figure of a Jina found in the Kankâli mound in the season 1890-91. The other portion of the base has been lost.

The sacred symbol in the centre of the composition consists of a wheel resting on a *trishul*, which is supported by a lotus flower. The group of worshippers on the right of the picture is formed of three women standing upright, and a little girl, who is partly hidden behind the stiff Assyrian-looking lion which crouches at the end of the slab. The lost portion was no doubt terminated by an exactly similar lion, and the group of worshippers on that side must have consisted of four male worshippers, of whom a portion of the figure of one remains. Each of the three women holds up in her right hand a long-stalked lotus flower.¹ The girl clasps her hands in an attitude of adoration. The dress of the women is peculiar and consists of a single long robe covering the whole body to the feet and confined at the waist. The inscription, though mutilated, is still intelligible, and is as follows :—

A. 1. *Saṁ LXX IX er IV di XX² etasyāṁ parvāyāṁ koltigye gape bairāyāḥ śākhyām*

2. *ka Aguridhalasti arahato Nandi [d] vartasa pratimash nircartayati*

B. *bhāryyage Śrārikīty [dināye] dānum pratimā Vodva thāpe devanirmita pra.*

"The year 79, the fourth (month of the) rainy season, the twentieth day, on that (date, specified as) above, Ayu-Vridhalasti (*Arya-Vridhalastiu*), a preacher in the Kottiya *gaya* (and) in the Vâira tâkhâ, gave the advice to make an image of the Arhat Nandi âvarta (*Nândyavarta*)³ the image, the gift of the female lay-disciple Dinâ (Dattâ), wife of was set up at the Vodva *Stâpa*, built by the gods."⁴

The sculpture belongs to the Kushân period, and the mode in which the date is expressed shows that the year 79 must be referred to the era used by the great Kushân kings. This year 79 falls within the reign of Vâsudeva, one of whose inscriptions is expressly dated in the year 80.⁵

The character, language, and grammar of the Kushân inscriptions are discussed by Bühlér in "Epigraphia Indica," Volume I, page 371 *seqq.*

The text of the inscription is of special interest as proving that *stâpas* were built by Jains⁶ as well as Buddhists. The assumption has generally been made that all edifices in the *Stâpu* form are

¹ The object held by the woman nearest the symbol seems to be an opening bud; the objects held by the two other women are unmistakeable lotus flowers.

² The numerals 70, 9, 4, and 20 are each expressed in the ancient Indian manner by a single character. I use the Roman numerals as the nearest available equivalents. The *râksa* notation used in Persian and Urdu accounts is similar in principle to the ancient Indian notation.

³ Führer translates "the Arhat whose mark is the Nândyavârtâ symbol," that is to say, Aranâtha, the 18th Tîrthânâka ("Progress Report" for 1891, page 16). He there gives the date as 78, but 79 is the correct reading. "The Nândyavârtâ is a complicated cross, somewhat resembling the *srivatsa*. We should expect to find this symbol on the base where the wheel is. Compare the wheel in Plate XCIII."

⁴ Bühlér, Ep. Ind., Vol. II, page 204, No. XX.

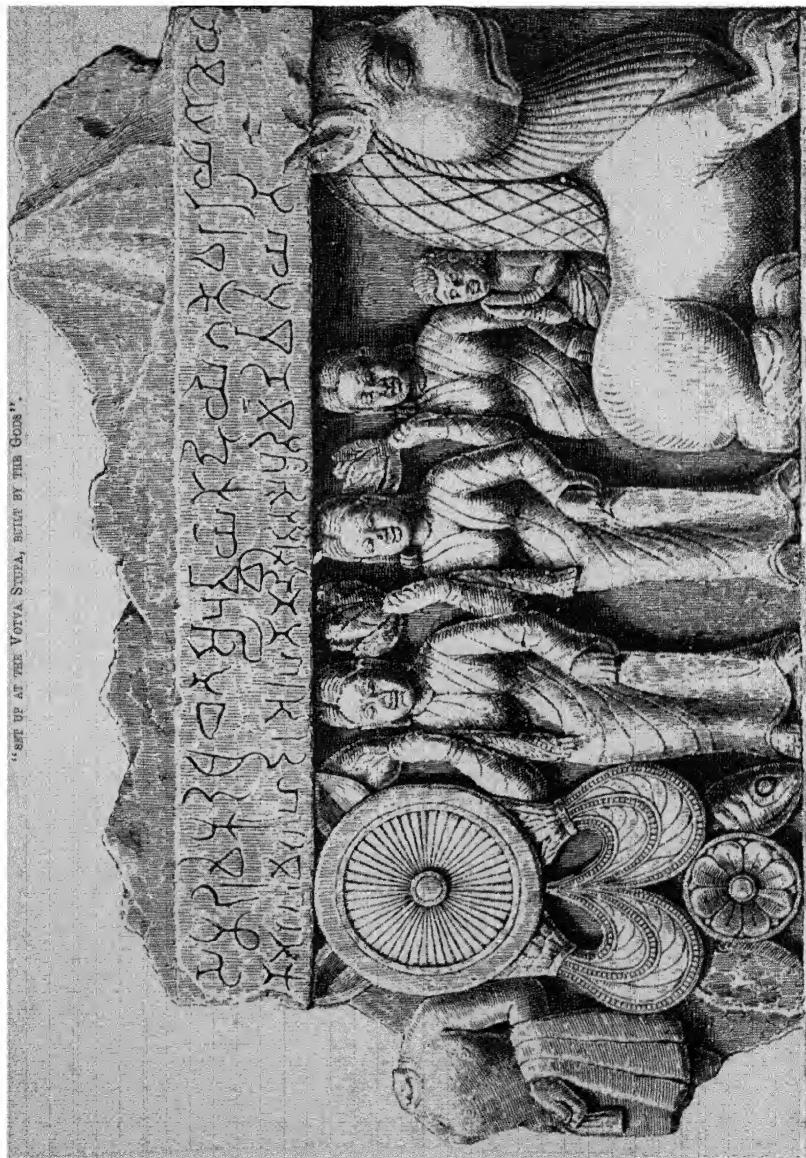
⁵ I cannot attempt to discuss in this work the vexed question of the Kushân era (*ante*, p. 5). For the dated inscription of Vâsudeva see No. XIV in "Epigraphia Indica," Vol. I, page 392.

⁶ I purposely use the well-established English word *Jain* in preference to the pedantic *Jaina*, which is used by most of the recent writers on Indian antiquities.

MATHURĀ SERIES.—KANKĀLÍ TŪLĀ.

BASE OF BASE OF ANEAI NANDAVARTA, OR ARI, DATED SAMVAT 79,
"SET UP AT THE VORVA STUPE, BUILT BY THE GODS".

PLATE VI.



Buddhist. When the inscription under discussion was executed, not later than A. D. 157 (79 + 78), the Vodva (Skr. *Votva*) *Stūpa* of the Jains at Mathurā was already so ancient that it was regarded as the work of the gods. It was probably, therefore, erected several centuries before the Christian era, and may have been at least as ancient as the oldest Buddhist *Stūpa*. The record also gives interesting details of the internal constitution of the Jain church, the significance of which has been discussed by Bühler (*op. cit.*) and Führer.¹

Bühler was fortunate enough to discover in the "Tirthakalpa," or "Rājuprastāda" of Jinaprabha, a fourteenth century work based on ancient materials, the legend of the foundation and repair of this very "*Stūpa*, built by the gods."

According to this work, the *Stūpa* was originally of gold, adorned with precious stones, and was erected in honour of the seventh Jina, Suparśvanāth, by the goddess Kuberā at the desire of two ascetics named Dharmaruchi and Dharmaghosha. In the time of the twenty-third Jina, Pārvanāth, the golden *Stūpa* was encased in bricks, and a stone temple was built outside.

The sanctuary was restored in honour of Pārvanāth by Bappa Bhāttisūri, "thirteen hundred years after the lord Vira had reached perfection."²

Assuming the ordinarily received date, B. C. 527, for the death of Mahāvira to be correct, the attainment of perfection by that saint may be placed about B. C. 550. The restoration of the *Stūpa* may be dated about 1300 years later, or A. D. 750. Its original erection in brick in the time of Pārvanāth, the predecessor of Mahāvira, would fall at a date not later than B. C. 600. Considering the significance of the phrase in the inscription "built by the gods" as indicating that the building at about the beginning of the Christian era was believed to date from a period of mythical antiquity, the date B. C. 600 for its first erection is not too early. Probably, therefore, this *Stūpa*, of which Dr. Führer exposed the foundations, is the oldest known building in India.

¹ "Progress Report" for 1890-91, pp. 13—16.

² "A Legend of the Jaina *Stūpa* at Mathurā." ("Sitzungsberichte der Kaiser Akademie der Wissenschaften in Wien," 1897.)

CHAPTER III.—AYAGAPATAS OR TABLETS OF HOMAGE.

PLATE VII.

ĀYĀGAPĀTA, OR TABLET OF HOMAGE, SET UP BY SIHĀNĀDIKA.

PLATES VII to XIII are devoted to the illustration of the very interesting and beautiful works technically known as *āyāgapatas*.

"An *Āyāgapata* is an ornamental slab, bearing the representation of a Jina or of some other object of worship, and the term may be appropriately rendered by 'tablet of homage or of worship,' since such slabs were put up in temples, as the numerous inscriptions on them say, 'for the worship of the Arhats'. . . . Among the Jinas they probably went out of fashion at an early period, as the inscriptions on them invariably show archaic characters, and are in no case known to me dated."

Bühlér was at first under the impression that the use of these highly decorated tablets was confined to the Jains; but Dr. Führer has recorded the discovery of a Buddhist example among the ruins of a Buddhist *vihāra* at Rāmnagar in the Bareli district, the site of the ancient Adhichhattrā or Ahichatra. That example is said to exhibit in the centre a fullblown lotus surrounded by four highly ornamented *trishuls*, and to bear an ancient inscription.²

The examples represented in the plates in this book are all Jain.

The central object in Plate VII is the seated figure of a Jina.

The surrounding carving comprises representations of pillars in the Persian Achaemenian style, and a great variety of sacred symbols, which I need not attempt to describe in detail. The workmanship is very fine.

The central figure has been reproduced as figure a of Plate I in "Epigraphia Indiae," Volume II. The inscription is in characters of early form; probably anterior to the reign of Kanishka, and not later than the Christian era (*ibid.*, p. 197).

The text is as follows:—

1. *Namo Arahantānī Sihakas Vānikas putrena Kośikiputrapa.*

2. *Sihānādikena āyāgapato pratīkhāpito Ārahatānapujāye.*

"Adoration to the Arhats! A tablet of homage (*āyāgapata*) was set up by Sihānādika (?*nāndika*), son of the Vānika Sihaka (*Sihaka*) and son of a Kośiki (*Kauśiki* mother), for the worship of the Arhats."³

The term Vānika is supposed to be the name of the clan of Sihaka and his son Sihānādika, who were probably Kshatriyas as indicated by the fact that the donor's mother was a Kauśiki.⁴

¹ "Epigraphia Indiae," Vol. II, pp. 311, 314.

² "Epigraphia Indiae," Vol. II, p. 314, Note 8. The Buddhist *āyāgapata* does not appear to have been published.

³ Professor Rhys Davids points out to me that the word *pūjāya* would be better translated "in honour of" than "for the worship of." The Arhats were not regarded as gods. But I have allowed Bühlér's translations to stand unaltered.

⁴ No. XXX in "Epigraphia Indiae," Vol. II, p. 207.

MATHURA SERIES.—KANKALI TILĀ.

ĀYAGAPATA, OR "TABLET OF HOMAGE OR OF WORSHIP," SET UP BY SIRĀNAĐIKA
FOR THE WORSHIP OF THE ARHATS.



SCALE OF FEET

9

6

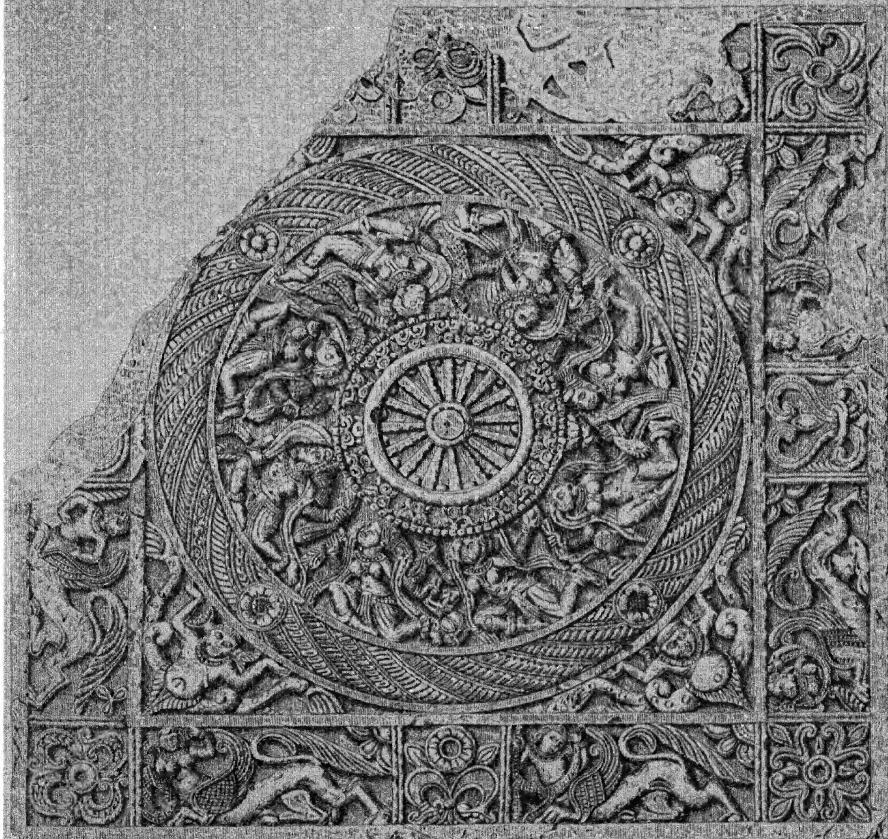
3

1

FOOT

MATTERI, SERIES.—KANKALLI TILA.

A Drawing of "Tamer of Horses," with Give of the University of Madras.



SCALE OF FEET.

12 9 6 3

1 FOOT

Museum Collection of the Survey of India Office, Madras, India.

PLATE VIII.

ÂYÂGAPÂTA, OR TABLET OF HOMAGE, SET UP BY AN INHABITANT OF MATHURÂ.

THIS fine work which is said to have been found north-east of the existing shrine of Kankâlî in March 1891, has for its central object a sacred wheel with sixteen spokes. The upper right corner has been lost. The bands of sculpture surrounding the wheel offer a rich variety of ornamental and symbolic designs.

The inscription is not visible in the plate, but the heading indicates that the archaic inscription No. VIII ("Epigraphia Indica," Volume II, pp. 200, 313) belongs to this slab.

The inscription is as follows :—

*Namo arahato Mahâvîrâna Mathuraka . . . lavâdâra[ad] . . . bhayâye
itâye [ayagapata].*

"Adoration to the Arhat Mahâvîra (*Mahâvîra*). A tablet of homage (*âyagapata, the gift*) of . . . itâ, the wife of . . . lavâdâ (?), an inhabitant of Mathurâ.

PLATE IX.

ĀYĀGAPĀTA, OR TABLET OF HOMAGE, OF AN UNKNOWN DONOR.

THIS tablet resembles that depicted in Plate VII in having for its central object the figure of a seated Jain saint. The surrounding symbolic ornaments, however, are quite different. Among them may be noticed the *svastika* or mystic cross, and a pair of fishes, omens of good luck, a second seated Jina (at the foot of the plate), a *Stūpa* (at the top of the plate), and sacred trees within railings (at the sides).¹ The slab thus offers another proof of the Jain veneration for *Stūpas*. The sacred trees closely resemble those generally associated with Buddhism. A photograph of this slab has been already published by Bühler, accompanied by an elaborate description. ("Epigraphia Indica," Volume II, Plate I, b, pp. 311-313). The remains of the inscription at the base are illegible.

¹ According to Dr. Führer, the eight auspicious marks of the Jains are: (1) the mystic cross (*Svastika*), (2) mirror (*Darpasa*), (3) pot (*Kalasa*), (4) cane seat, shaped like an hour-glass (*Bhadrasana*), (5, 6) two small fish, (7) flower garland, (8) book. ("Journal of Indian Art and Industry," October 1893, page 38.)

MATHURA SERIES—KANAKĀLTĪA

A HISTORY OF THE STATE OF HAWAII



BOOKS OF TODAY

THURSDAY 12

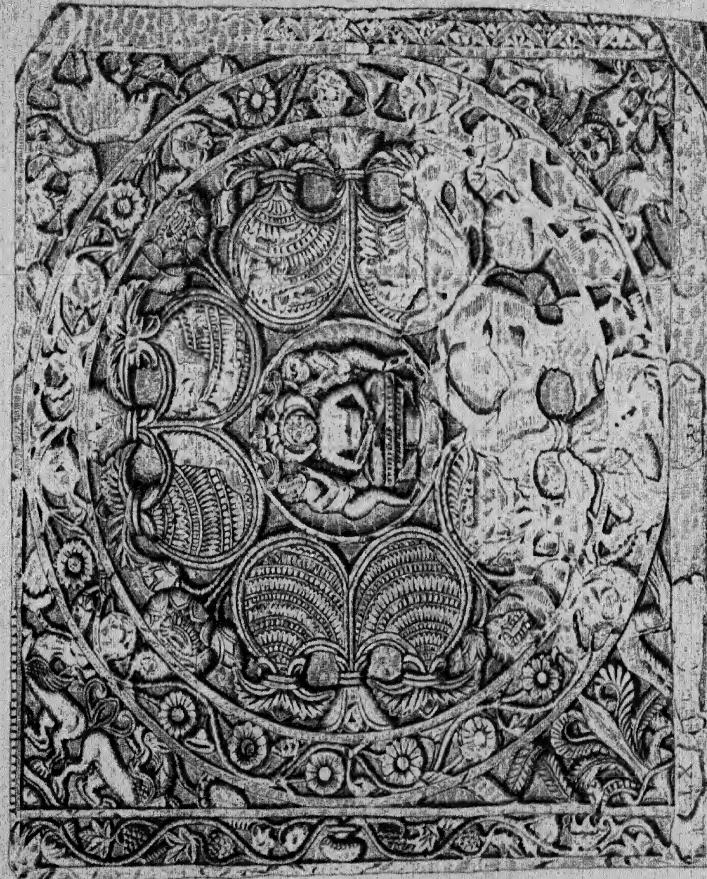
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1705

MAJHURA SERIES.—KANKALI TILA
ÂYAMÂTA, OR "PEACE OF HUMANS," SET BY THE WISE OF SVÂMESESSA.



FOOT

SCALE OF FEET

3 6 9

INCHES

PRINTED IN ENGLAND BY THE BOSTONIAN PRESS,
AT THE TYPE AND PRESS OF THE BOSTONIAN PRESS, BOSTON, MASS.

PLATE X.

ÂYÂGAPÂTA, OR TABLET OF HOMAGE, SET UP BY THE WIFE OF ŠIVAGHOSHAKA.

A SEATED Jina occupies the centre of this tablet also, but in this case he has an attendant on each side. The symbolic ornaments are rather less rich and varied than in the examples previously described. The Jina in this case is unmistakeably Pârvanâth, his head being canopied by his seven-hooded snake.

The inscription at the base is much mutilated. The characters are of an archaic type prior to the Kushân era. What is left of the record reads as follows :—

Namo arahañtâñ Sivagho[shaka]sa bhari[yd] nā nā . . .
“ Adoration to the Arhats . . . the wife of Šivaghoshaka.” (“ Epigraphia Indica,” Vol. II, page 207
No. XXXI.)

The slab was found in January 1891.

PLATE XI.

ĀYĀGAPĀTA, OR TABLET OF HOMAGE, SET UP BY THE WIFE OF BHADRANADI.

THIS slab is said to have been found in December 1890 near the centre of the Kankālī mound. It is not so well preserved as several of the other examples, and the drawing is, in consequence, not quite satisfactory. The central Jina cannot be identified. The ornaments include two massive pillars in a style quite different from those depicted in Plate VII *ante*. The inscription, which belongs approximately to the period of the great Kushān kings, is almost perfect, and is as follows :—

L. 1. Namo Arahatātānam[mala] nasa dhitu Bhadrayaśasa vadhuye Bhadranadisa bhayāye

2. A[chalā]ye ḍ[yd]gapaṭo pratithāpito arahataprūḍye.

“Adoration to the Arhats! A tablet of homage (Āyāgapāta) was set up by Achalā (?), daughter-in-law of Bhadrayaśa (Bhadrayaśas) and wife of Bhadranadi (Bhadranandin) for the worship of the Arhats.” (“Epigraphia Indica,” Volume II, page 207, No. XXXII.)

The plate seems to read Agolā, rather than Achalā, as read by Bühler with doubt.

MATHURA SERIES.—KANKALI TILA.

A COPIE OF "TABLET OF HOMAGE," SET UP BY ACHALA, THE WIFE OF BRAHMANA.

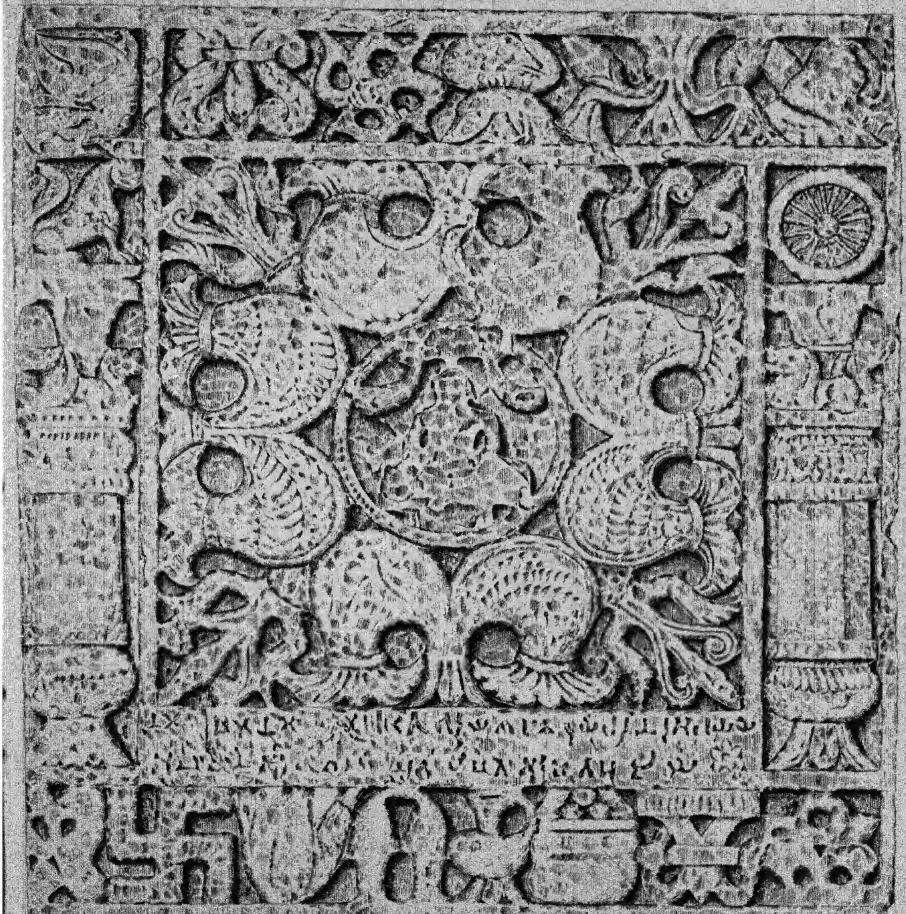


PLATE XI.

THE BRAHMANA.

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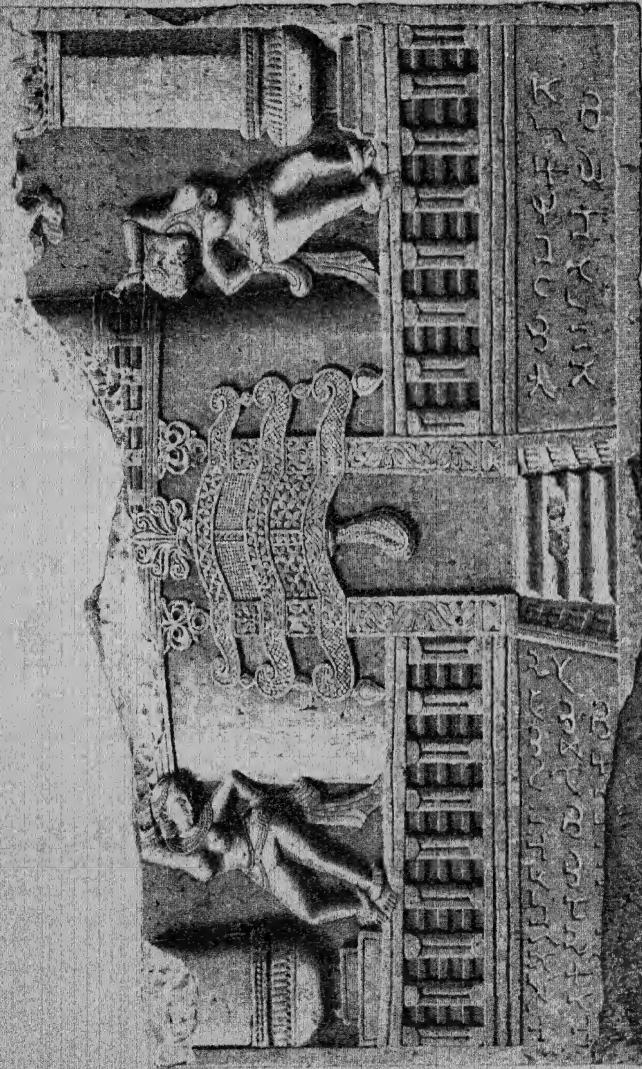
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FOOT.

MATHUĀ SERIES—KAXNĀI THĀ

A KARĀPĀY, OR "WALKER OF HOMES," THE GATE OF SVAYAMBHŪ, THE WATERSIDE GATE, PAVILIONED,



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INCHES
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9
6
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0

Photograph by J. D. B. of the Survey of India, Government of India, Calcutta.

PLATE XII.

ĀYĀGAPĀTA OR TABLET OF HOMAGE SET UP BY SIVAYĀŚĀ.

THE upper part of the slab depicted in this plate has been lost. The lower and more important portion is well preserved, and the inscription is nearly complete.

The composition gives an interesting view of a Jain *Stūpa*, which was surrounded by a perambulation path guarded by a railing. The path is approached through a highly-decorated *Torāṇa* gateway, to which four steps ascend. A heavy wreath hangs from the lowest beam of the gateway. A dancing-girl, completely nude except for a sash round the hips and the usual jewellery, stands in an immodest attitude on the railing on each side of the gate. Two massive pillars with peculiar bases are shown, and a small portion of the railing surrounding an upper perambulation path is visible.

The general arrangements of the *Stūpa* are identical with those familiar to all students of Buddhist antiquities.

The railing is of a plain archaic type.

The characters of the inscription below the railing are in form anterior to the alphabet used by the Kushān kings, and may be considerably earlier than the Christian era. The inscription is as follows :—

- L. 1 a. *Namo arahatānam Phaguyasā*
- 2 a. *natakasa bhayāye Śivayāśā*
- 3 a. . . . i ā kāya
- 1 b. *āyāgapato kārito*
- 2 b. *arahatu pūjaye*.

"Adoration to the Arhats! By Śivayāśā (*Śivayāśā*), wife of the dancer Phaguyasā (Phaguyasā) a tablet of homage (*āyāgapata*) was caused to be made for the worship of the Arhats." ("Epigraphia Indica," Volume II, page 200, No. V.)

Mr. Mukherji found an inscribed slab to the west of the bridge on the road leading to the Holi gate, containing a bas-relief representation of a *Stūpa* 10½ inches high,¹ which may be compared with the representation in this plate.

¹ *Post, Plate CIII.*

PLATE XIII.

ĀYĀGAPĀTA, OR TABLET OF HOMAGE, SET UP BY ŚIVAMITRĀ.

FIGURE 1 represents a fragment of an *āyāgapāta* of which more than half has been lost. The central object is among the parts missing. The ornaments include the lucky fish, which has been noticed in Plate VII, and beautifully executed flower and scroll designs. The slab was found by Dr. Burgess in 1887. The inscription at the base is in archaic characters apparently anterior to the Kushān period, and thus adds one more to the many proofs of the antiquity of the Jain worship at Mathurā. The record, though incomplete, is sufficiently intelligible, and is as follows :—

- 1. *Namo arahato Vardhamānasya Gotiputraśa Poṭhayā-Śaka . . .*
- 2. *Kalavāḍa*
- 3. *Kośikeye Śivamitrādyāyāgapāto prati.*

“Adoration to the Arhat Vardhamāna! A tablet of homage was set up by Śivamitrā (*of*) the Kauśika (*family*) (wife) of Gotiputra (*Gautiputra*), a black serpent for the Poṭhayas and Śakas.”

The historical significance of this brief document is explained as follows by Bühler :—

“Some interesting historical information may be extracted from No. XXXIII, which records a gift by Kośiki Śi[va]mitrā, [the wife] of Gotiputra, a black serpent for the Poṭhayas and Śakas.”

Both Gotiputra and Kośiki Śivamitrā were of noble or royal descent. This is indicated by their family names. Kośiki, in Sanskrit *Kauśiki*, means ‘she of the race of Kūśika.’ Kūśika is the *nomen gentile* of Viśvamitra and his descendants, the Viśvamitras, who form one of the ancient Vedic *gotras*. Numerous instances in the northern and southern inscription show that the queens and princesses were frequently called by the Vedic *gotra*-names, such as the Gautami, the Vātsi, the Vaiśiṣṭhi, the Gārgi, etc. And the explanation is no doubt that these *gotras* originally were those of the Purohitas of the royal or noble families, from which the queens were descended, and that the kings were affiliated to them for religious reasons as the *Śrautasūtras* indicate. It seems, therefore, impossible to explain the epithet Kośiki otherwise than by the assumption that Śivamitrā was descended from a royal race, which had been affiliated to the Kauśikas.

With respect to Gotiputra, in Sanskrit *Gautiputra*, it may be pointed out that this name, which means the son of her of the Gupta race, is borne by the second king of Sir A. Cunningham’s inscription on the *Torana* of the Bharhut *Stupa*, where we read *Gotiputraśa Āgarajusa putena*, in Sanskrit *Gautiputraśya Āṅgāradyatuh putreṇa*. Though I am not prepared to identify the two Gotiputras, it is evident that the name was borne at least by one royal or princely personage. The epithet of our Gotiputra, ‘a black serpent for the Poṭhayas and Śakas,’ points also to his belonging to the warrior tribe. For, according to the analogy of other well-known epithets, such as *vairimattebhasimha*, it can only mean that he fought with the Poṭhayas and Śakas, and proved to them as destructive as the black cobra is to mankind in general.

The Poṭhayas are the Proshthas, whom the *Mahābhārata*, Volume VI, pages 9, 61, and the *Vishṇupurāṇa* (ed. Hall, Volume II, page 179), name among the southern nations. In the latter passage they appear together with the Śakas and the Kokarakas. As both works include in their enumeration of the southern nations the Trigartas, who are known to be inhabitants of Northern India, the accuracy of their statements with respect to the seats of the Śakas and Proshthas may be doubted. But it remains interesting that the two names are placed closely together in the *Vishṇupurāṇa*, and this juxtaposition is, as our inscription shows, not without foundation.”¹

The characters of the inscription being archaic, the wars alluded to probably took place in the first century B. C. The Śakas may have been the Satraps (*Kshatrapa*) of Mathurā.

Figure 2 of the plate represents a pretty bit of scroll work, well undercut.

¹ Bühler in “Epigraphia Indica,” Vol. I, pp. 394, 395, Inscri. No. XXXIII. Bühler’s explanation of the formation of the names of queens and princesses is not universally accepted.

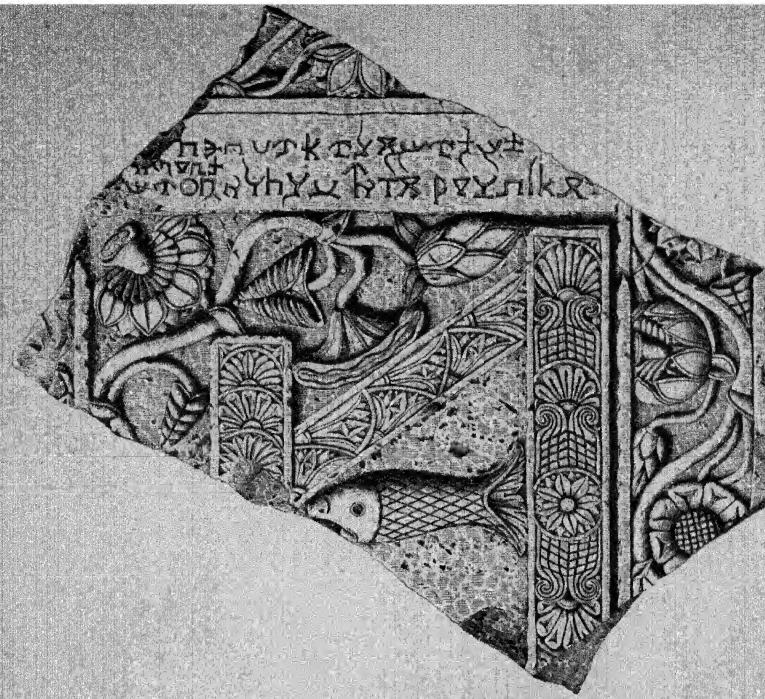


FIG. 1. Panel from a carved panel from Mathura, showing a central bird flanked by two smaller birds, surrounded by geometric patterns like sunburst motifs and stylized leaves. Above the panel, there is a triangular cartouche containing text in an ancient script.

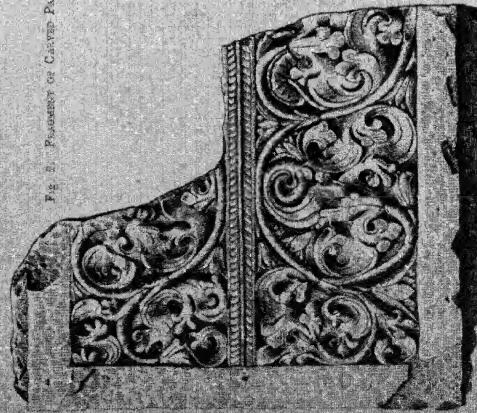


FIG. 2. Panel from a carved panel from Mathura, showing intricate scrollwork and foliate patterns. A scale bar is visible at the bottom right of the panel, indicating measurements in inches.

FIG. 1. Panel from a carved panel from Mathura, showing a central bird flanked by two smaller birds, surrounded by geometric patterns like sunburst motifs and stylized leaves. Above the panel, there is a triangular cartouche containing text in an ancient script.

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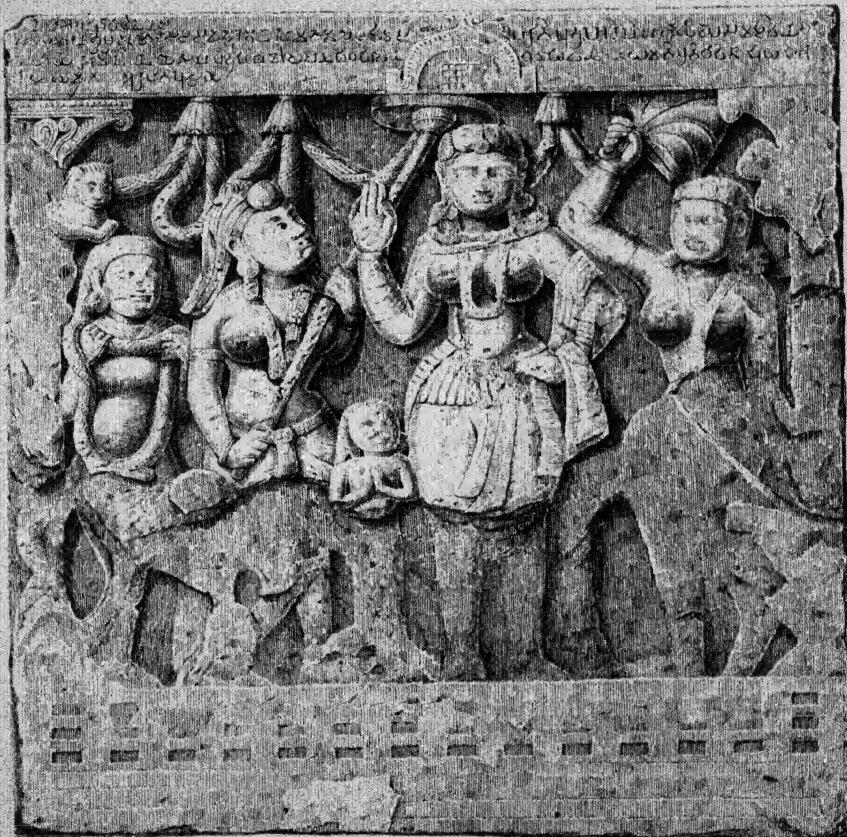
FIG. 307.

FIG. 308.

FIG

MATHURĀ SERIES—KANKALI TILĀ.

IMAGE OF ARDHĀVALA, AND OF THE WORSHIP OF THE ARDHĀS BY AMĀDĀ, THE WIFE OF PĀṇĀ,
IN THE 47TH YEAR OF THE MAHĀYĀNĀPĀTA SŪTRA.



INCHES 12 9 6 3 1 1/2 FEET

PLATE XIV.

IMAGE OF ĀRYAVATI, DATED IN THE 42ND YEAR OF THE SATRAP SODĀSA.

THIS fine votive tablet, which is essentially an *āyagapata*, though not so called, represents a royal lady attended by three women and a child. The attendant women, in accordance with the ancient Hindu fashion, which survived to modern times in Southern India, are naked to the waist. One holds an umbrella over her mistress, whom another fans. The third holds a wreath (*hār*) ready for presentation. The execution is bold, and not altogether wanting in artistic merit.

The inscription above shows that the tablet was presented to the Jain shrine by a lady named Amohini in the year 42, in the reign of the Satrap Śodāsa. The text is as follows:—

1. *Nam arahato Vardhamānasa*
2. *Sv[ā]misa mahakshatrapasa Śodāsa saravatsare XL (?) II hemāntamāse II divase IX Hariliputrasa Pālaśa bhayāye samarāvikkāye*
3. *Kochhiye Amohiniye sahā putrehi Pālaghoshena Poṭhaghoshena Dhanaghoshena Āyavati pratīthāpiti prāya[bha]*
4. *Āyavati urahatapujāye.*

The record, which presents many points of interest, is rendered as follows by Bühler:—

"Adoration to the Arhat Vardhamāna! In the year 42 of the Lord, the Mahākshatrapa Śodāsa, in the second month of winter, on the 9th day, an Āyavati (Āyavati) was set up by Amohini (Amohini), the Kochhi (Kautsi), a female lay-disciple of the ascetics (and) wife of Pāla, son of a Hariti (Hariti or Hārīti mother), together with her sons Pālaghosa, Poṭhaghosha (Proshṭhaghosha, and) Dhanaghosha the Āyavati (is) for the worship of the Arhat."

Unfortunately the initial year of the era used by the great Satrap Śodāsa has not yet been determined with accuracy, but the inscription may be considered as dating a few years earlier than the Christian era. Although Bühler thought it possible that the first numeral character might be read as 70, it seems to me to be 40.

Another inscription of the Satrap Śodāsa was found by Cunningham in the Jail mound at Mathurā (*Arch. Rep.*, Volume III, page 30, Plate XIII, 1). His coins also are found in the neighbourhood. His history and coinage are discussed in the publications referred to in the note,² but no thoroughly satisfactory result can be obtained until the chronological position of the dynasty of the Satraps of Mathurā is definitely fixed

¹ "Epigraphia Indica," Vol. II, p. 199, Inscri. No. II. M. Boyer (*L'Époque de Kaṇiska*, p. 506) accepts 72 as correct.

² Cunningham, "Coins of Ancient India," p. 86; Plate VIII; Bhagwan Lal Indraji and Rapson in J. R. A. S. for 1894, pp. 541 seqq. Bühler, *ibidem*, pp. 625 seqq.

CHAPTER IV.—VENERATION OF A STUPA.

PLATE XV.

VENERATION OF A STUPA.

This plate represents the carvings on the obverse, reverse, and under-side, or soffit, of the central portion of the lowest beam of a *Torāya* archway in the railing round a *Stūpa*.¹ The beam was found in January 1891 north of the well and near one of the Jain temples. It may have belonged to the ancient *Stūpa*, which was believed to have been built by the gods (*ante*, Plate VI), and is certainly an early work, probably to be dated about 100 or 50 B. C.

The scenes on the obverse and reverse have already been reproduced by Bühler from photographs.² The *patera* on the under-side is now published for the first time.

Bühler's description is as follows :—

"The obverse represents the worship³ of a *Stūpa* by two *Supargas*, half birds and half men, and by five centaurs or *Kirīmaras*. One of the former offers a garland and the other, as well as three of the centaurs, two on the right and one on the left, bring jars or boxes fitted with flower bunches(?). The last two centaurs on the left seem to carry brooms or fans, made of branches.⁴ On both sides of the *Stūpa* stand trees, and the two *Supargas* seem to be seated on, or hovering above, the bending branches of those nearest to the *Stūpa*. All the five figures wear turbans, such as many of the males of rank represented on Buddhist sculptures wear."

A somewhat similar scene, where *Supargas* worship a *Stūpa*, occurs on a relief at Sanchi. (Fergusson, *Tree and Serpent Worship*, Plate XXVIII, figure 1.) But it must be noted that the Sanchi figures are much more like Greek harpies, while those on our slab are done in a more conventional manner like the winged figures on the Assyrian and Persian sculptures.

Among Brahmanical representations, those of Garuḍa, the king of the *Supargas*, on the Gupta seals are worthy of comparison. Centaurs have been discovered on the Buddhist monuments in Gayā and elsewhere, and in all probability, they go back to Greek models. What is particularly remarkable in those on our slab is the branch which hides the place where the human body is united with the rump of the horse. As far as I have been able to ascertain from my colleagues, versed in classical archaeology, there are no Greek sculptures showing this particular.

The reverse of our doostep [*sic*] contains a fragment of a procession, apparently about to visit some sacred place. On the extreme right we have two horsemen, each preceded by a 'syc' or groom. Next follows a covered cart, drawn by two enormous bullocks, as big as those of the Pālanpur breed, and filled with males and females. The cart closely resembles a modern shigram, and the driver, who lifts his goad, is seated, as is still the custom, on the pole. The tails of the animals are tied to strings connected with the yoke, just as is the case with those of the horses on the Sanchi reliefs. Behind the cart comes again a horseman and finally an elephant with two riders. The elephant is very badly done.⁵ The trappings of the several animals are exactly like those represented on the Sanchi sculptures. But similar carts are not traceable on the latter, where very Greek-looking chariots drawn by horses appear instead.

¹ Bühler erroneously calls the beam a doostep. The under-surface of a doostep would not be carved.

² "Epigraphia Indian," Vol. II, p. 318, Plate II, figs. 6 and 7.

³ I prefer to use the word "veneration" rather than "worship," which latter word as used in modern English is apt to cause misconception.

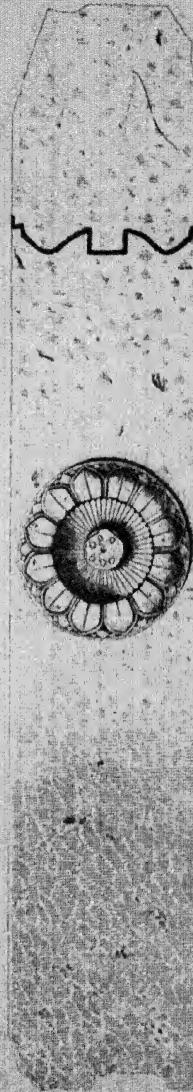
⁴ I cannot discern any traces of bunches of flowers in the flat bowls. The objects described as brooms by Bühler are more correctly described by Mr. Mukherji, who notes that the fourth *Kirīmara* holds a fly-flapper, and the fifth a lotus.

⁵ This opinion seems to be due to imperfection in the photograph. The drawing now published shows that the elephant is represented with considerable skill. It is well-known that Indian sculptors and painters are more successful in representing the elephant than they are in representing any other animal.

MATHURA STONES.—KANKALI TILA.



RUNAWAY OF THIRANA BRAHMIN REPRESENTING A PROCESSION ABOUT TO VISIT SOME SACRED PLACES.



BRAHMIN SHOWING PALAKA BEARING THE TORANA.



PROCESSION OF THIRANA BRAHMIN REPRESENTING THE WORSHIP OF A SHIVA AT TWO BRAHMAS, OR HANUMA, AND PIYE KANNASA, OR GANGADEVI.

Scale of feet
Inches 2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100

Vertical scale of feet
Inches 2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100

MATHURA SERIES.—KANKALI TILA.

PLATE XVI.

FRAGMENTS OF SLABS REPRESENTING SUPARNA, OR BARFIES.



Fig. 1.

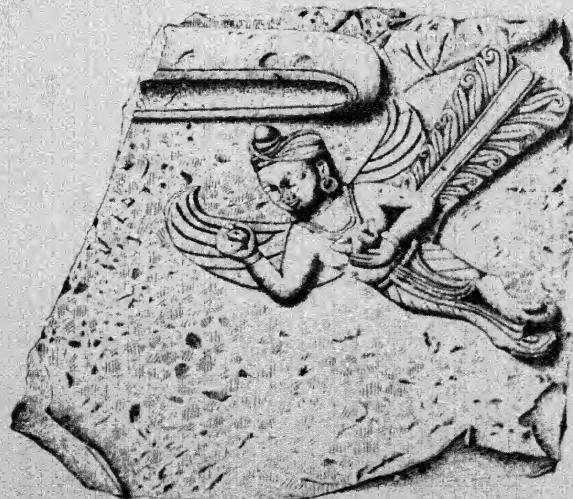


Fig. 2.

SCALE OF FEET

INCHES

2

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6

3

1 FOOT

Digitized by srujanika@gmail.com

PLATE XVI.

GANDHARVA AND SUPARNAS.

THE figures in this plate may be regarded as a supplement to, and illustration of, the plate last described. The two fragments, as Mr. Mukherji points out, seem to be parts of one slab, which doubtless exhibited the veneration of a *Stūpa* by the heavenly beings. The left side of figure 2 should apparently be fitted to the top of figure 1. The mutilated male figure to the left of the umbrella seems to be intended for a *Gandharva*. A corresponding figure must have been on the other side of the umbrella. The *Kinnaras*, or harpies, hover in the air on each side of the umbrella over the lost *Stūpa*. The sculpture is archaic in style.

The "Trīthakalpa" gives a description of the homage paid to "the *Stūpa* built by the gods" (*ante*, Plate VI), which illustrates Plates XV and XVI:—

"Then on the night of the eleventh [scil of the month Kārtika, October-November], holding vessels in their hands, they washed (the *Stūpa*) with milk, sour-milk, *ghī*, saffron, sandal, and so forth, out of thousands of vessels. The gods, remaining hidden, took part in the ablutions. Even to-day they come in the same way to the procession. When all by turns had performed the ablutions, they placed (on the *Stūpa*) flowers, incense, cloth, great banners, and ornaments. To the saints they gave clothes, *ghī*, sugar, and so forth. On the twelfth (night) garlands were put up."¹

¹ Bühlér, "A Legend of the Jain *Stūpa* at Mathurā." ("Sitzungsberichte der Kais. Akad. der Wissenschaften, in Wien," 1897.)

CHAPTER V.—SCULPTURED PANELS.

PLATE XVII.

SCULPTURED PANELS.

THE broken slabs represented in this plate may have formed part of the decoration of a *Torana* pillar.

Figure 1 represents a Jain saint, called *Vardhamāna* by Dr. Führer,¹ preaching to a prince and his three attendants. The royal rank of the principal hearer is indicated by the umbrella held over him.² The scene is bounded on the left by a lion capital in Achaemenian style.

The panel represented in figure 2 is divided into two compartments. The upper compartment, a narrow band, shows a *Stupa* in the centre, with two seated Jainas on each side. These four images are probably those of the last four Tirthankaras, Nimi, Nemi, Pārśva, and *Vardhamāna*. The identity of Pārśvanātha is established by his canopy of snake-heads.

The lower compartment seems to represent the ascetic named Kāṇha, in whose honour the sculpture was dedicated, receiving the homage of the donor, the wife of Dhanahastin, and of three small females, one of whom is represented as a snake-maiden (*Nāgi-kanyā*) with a canopy of cobras. The objects held in the hands of the ascetic seem to be pieces of cloth. The principal inscription is in rather irregular characters. The date at the beginning appears to be 95, which would fall in the reign of Vasudeva. The record is imperfect, and is not included among the inscriptions published by Dr. Böhl in the "Epigraphia Indiae."

So far as it can be made out it reads :—

L. 1. [Si] dhanai sāni XCIV (?) gri II di XVIII Kotṭiyā[ā]to gaṇyāto Thāniyāto kula[ā]to Vaīr[āto] [bā]khāto
Aryya araha . . .

L. 2. Sīkini Dhāmāthīye (?) Grahadātasya dhi . . . Dhanahasti . . .

"Success! In the year 95 (?), in the second (month of) summer, on the 18th day, at the request of Dhāmāthī (?), the female pupil of the Aryya Araha[diṇna], from the Kotṭiyā gaṇa, from the Thāniyā kula, from the Vaīrā kūkha . . . [the gift] of . . . the daughter of Grahadāta, and wife of Dhanathi (Dhanahastin)."

The words *anagha śreshṭhi vidyā* in large bold characters are to the proper right of the lady's head, and the words *Kāṇha Śrāmaṇa* between her head and that of the ascetic.³

The sculpture evidently refers to some Jain legend which has not yet come to the knowledge of European scholars. The fact that Kāṇha is represented as clothed indicates that he belonged to the Svetāmbara sect.

¹ I cannot discover any reason for calling the saint *Vardhamāna*.

² The prince's headdress resembles that shown on some gold coins of Huvishka.

³ The words *Kāṇha Śrāmaṇa* are distinct on the plate, but of *anagha śreshṭhi vidyā* only a portion is legible and the reading is doubtful. The reading is given by Führer in the "Progress Report" for 1890-91, page 15.

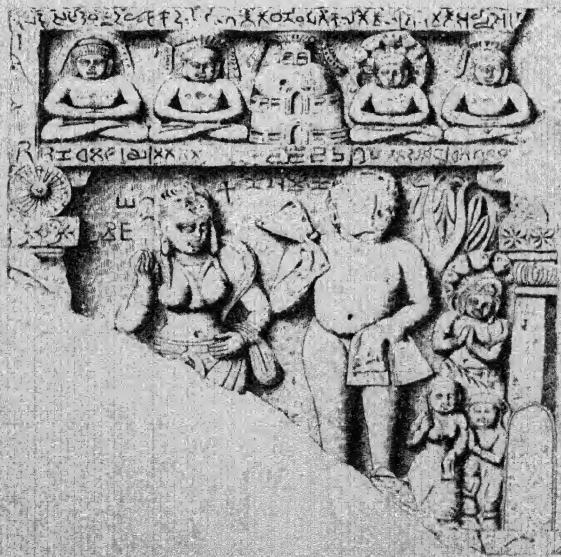
MATHURA SERIES—KANKALI TILA.

FIG. 1. SCULPTURED PANEL REPRESENTING VISHVAMITRA PREACHING TO ROYALTY.

PLATE XVII.



FIG. 2. SCULPTURED PANEL REPRESENTING THE JAINA AROHITA KANSHA,
THE GIFT OF THE WIFE OF DHANAJASIK, DATED SAMAVAT 96.



SCALE OF FEET

FOOT INCHES FEET INCHES

12 9 6 3 1 1 1 1



FRONT OF ORNAMENTAL SLAB REPRESENTING NĀGĀMŪHI-NEMĪŚA, WHO AT INDEA'S COMMAND TRANSFERRED THE MURDOK OF MAHĀVIRĀ FROM THE BODY OF THE BRAHMĀNI DEVARĀNĀDA TO THE WOMAN OF THE KSHATRIYĀNI TUSĀLA.



REVERSE OF ORNAMENTAL SLAB REPRESENTING FEMALE DANCERS AND MUSICIANS READING AT NEMĪŚA'S FEET.

SCALE OF FEET.



1 FOOT.

CHAPTER VI.—NAIGAMESHA NEMESA.

PLATE XVIII.

NAIGAMESHA NEMESA.

THIS plate represents the obverse and reverse of a broken frieze about two feet in length and is, perhaps, the most interesting of the series.

The extant portion of the obverse shows five figures. The principal figure is a goat-headed deity seated in an easy attitude on a low seat, turning round his head to the proper right as if addressing another personage whose image has been lost. The deity is labelled *Bhagavāt Nemeso* in bold characters, dating from about the beginning of the Christian era, or earlier. To the right are three standing females, and a male infant stands by the left knee of the deity. The reverse of the slab shows nine figures of musicians and dancers, of whom six are practically complete.

The late Dr. Bühler published a photograph of the obverse of the slab ("Epigraphia Indica," Volume II, page 314, Plate II), and succeeded in clearly explaining the meaning of the group.

Bhagavāt Nemeso, 'the worshipful Nemeso,'² is a variant of the name of the deity called *Hariyegamesi* in the *Kalpasūtra*, *Naigameshin* in the *Neminātha charita*, and *Nejamesho* or *Naigameya* in other works. The god is represented sometimes with the head of a ram, sometimes with that of an antelope, and sometimes with that of a goat. In all his forms, whether in Jain or Brahmanical mythology, he is associated with the procreation of children. He is regarded in two aspects—one as a beneficent, and the other as a malevolent, deity.

Bühler relates the legend illustrated by the sculpture from the *Kalpasūtra* as follows:—

"When Indra became aware that Mahāvira had taken the form of an embryo in the Brāhmaṇi Devanandā's body, he paid his reverence to the Arhat that was to be born. It then occurred to him that an Arhat ought not to be born in a low Brahmanical family, but only in a noble royal race, and that it was and always had been the duty of the reigning Indra to transfer the embryo, in case through the influence of his *Karma* an Arhat had descended into the body of a female of the Brahman caste. In order to fulfil this duty, Indra directed Haringamesi, the divine commander of infantry, to transfer Mahāvira from the body of Devanandā to Trīśālā, a lady of the Juatī family of Kshatriyas, who was also with child. Haringamesi then repaired first to the Brahmanical quarter of Kundagāma,³ took Mahāvira from Devanandā, cleansing him from all impurity, and carried him carefully in his folded hands to the Kshatriya quarter of the same town. There he took Trīśālā's embryo from her, likewise duly cleansing it, and put Mahāvira in its place. Next he returned to Devanandā and placed Trīśālā's child in her body. During these operations the two ladies and their attendants lay in a deep magic sleep. Finally, the deity returned to Indra's abode and reported to him that his orders had been carried out."

The missing personage addressed by the goat-headed god must have been Indra. The scene of the composition should, therefore, be regarded as laid in Indra's heaven after the execution of the mission. The infant seems to hold in his left hand a cloth, and to be thus conventionally indicated as an ascetic. He must be identified with Mahāvira. The imperfect legend *Bhaga[rā]* seems from its position to refer to the central female, who is apparently intended for either Devanandā or Trīśālā; but the epithet, which means "worshipful," is more appropriate if referred to the infant Mahāvira.

¹ The inscription is separately published in *ibid.* p. 200, No. VI.

² Bühler translates *bhagavāt* by "divine," but "worshipful" is a safer rendering.

³ Vaiśālī, the modern Basārī, about 27 miles north of Patna, comprised three distinct sections, Vaiśālī, Kundagāma, and Vaniyagāma, the modern village of Basārī (বাসৰী), Basukund, and Rāniyā. The suburb Kolliga was occupied by the Kshatriya clan of the Nāgas or Nāya, whose chief was Siddhārtha, the father of Vardhamāna or Mahāvira, the founder of Jainism. The birth of Mahāvira took place in or before B. C. 599, all, or nearly all, authorities are agreed that he died in B. C. 527. (Horne, "Annual Address to Asiatic Society of Bengal," February 1896, in *Proc. A. S. B.* for that month.)

The group on the reverse of the slab is evidently designed as an expression of rejoicing at the successful accomplishment of the transfer of the child.

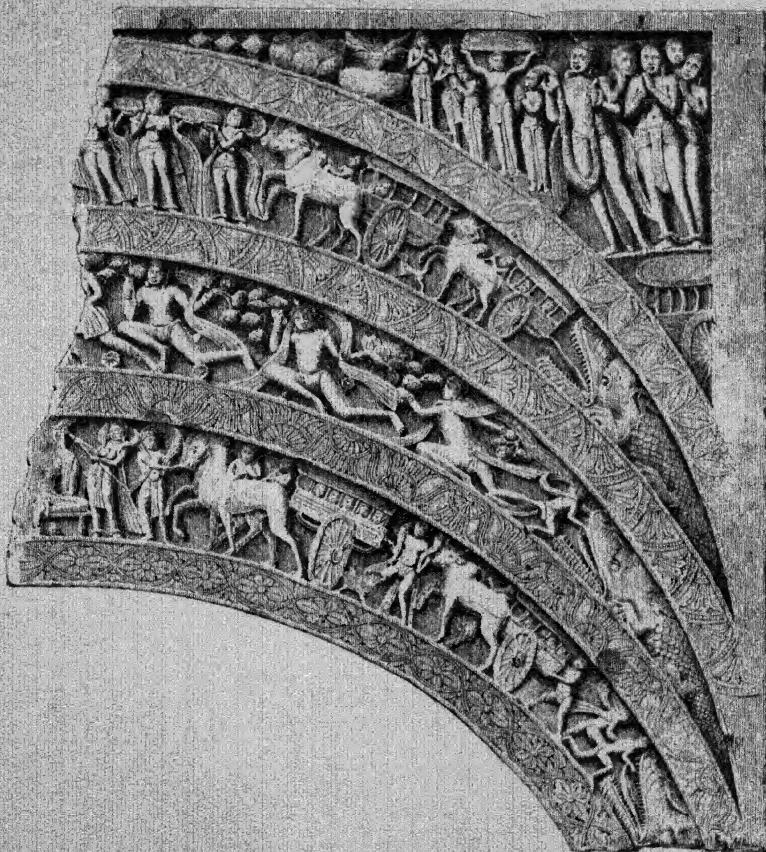
The contemptuous reference in the *Kalpasūtra* to "a low Brahmanical family" is of interest.

Bühl points out that four mutilated statues, or statuettes, now in the Mathurā Museum, which puzzled Cunningham, refer to the same legend. Two of these figures are goat-headed males and two are females, each holding an infant in a dish.¹

¹ Cunningham, "Reports," Vol. XX, p. 36, Plate IV. The heads are mutilated and Cunningham supposed the figures to be "ox-headed;" but they are either "goat-headed" or "ram-headed." No record has been kept of the locality in which these curious figures were found.

MATHURA SERIES.—KANKALI TILA.

OBVERSE OF TOSSA, REPRESENTING GODS AND MEN PAYING HOMAGE TO THE TIRITHAMKARAS.



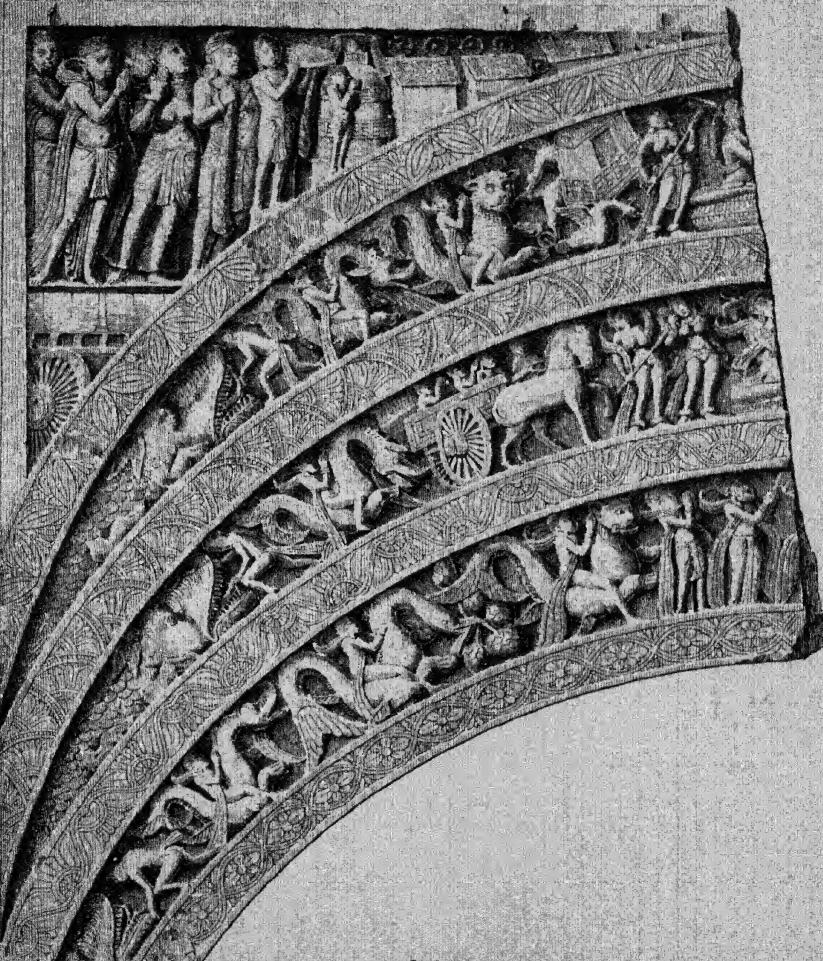
SCALE OF FEET.

FEET INCHES 12 0 0 0 0 0

FOOT

MATHURA SERIES.—KANKALI TILA.

BUSTERS OF TOBANA, REPRESENTING GODS AND MEN PAYING HOMAGE TO THE SPHINX AND
THE DOLPHIN OF THE TIRAMAMBARA.



INCHES

12

6

3

SCALE OF FEET

FOOT

CHAPTER VII.—A TORANA.**PLATES XIX AND XX.****A TORANA.**

THE interesting sculptures which are the subject of these plates formed part of the decoration of the obverse and reverse of a *Torana* archway, such as is represented in plate XII *ante*. They have already been reproduced from photographs and described by Bühlér (*Epigraphia Indica*, Volume II, p. 319, Plate III).

The general subject of both compositions is the veneration of holy objects and places, probably Jain, by human and mythological beings. The plates are so readily intelligible that detailed description may be spared, and the reader's attention need be merely drawn to a few noticeable points.

The spandril, or corner space, in Plate XIX represents a group of ten male and female worshippers standing in an attitude of adoration, and bringing offerings. Below their feet a cart is shown in part. The central and most conspicuous figure carries a large wreath to be hung up on the *Stupa* or temple. The three curved bands all represent processional scenes, and may be compared with Plate XV *ante*. The running figures in the central band carry long trailing wreaths. This motive is very common in Indian Buddhist art and in Roman art of the Antonine period, and as late as the time of Constantine (A. D. 300). The style of this central band seems to me decidedly Hellenistic. The open-mouthed crocodiles which terminate each band are a very common element of decoration in early Indian art.

On the reverse (Plate XX) the spandril is again occupied by a group of worshippers, six in number, engaged in doing reverence to a *Stupa* and three small platforms bearing representations of sacred emblems.¹ The processional scenes in the carved bands are largely occupied by mythical monsters.

There is nothing in the sculptures of this *Torana* to indicate whether the ceremony depicted was Jain or Buddhist; but the fact that the slabs were found not far from the present temple of Kankali and close to many Jain remains indicates that Jain ceremonies are the subject of the composition.

Bühlér has correctly pointed out that there was no distinctive school of Buddhist, as distinguished from Jain and Brahmanical, art. All sects made use for devotional purposes of the art style of their period, and all alike to a very large extent used the same symbolism. Wheels, tridents, lotus flowers, *Stūpas*, and many other forms of symbols are common to all the sects.

¹ Such platforms were called *pīṭikā*.

CHAPTER VIII.—DECORATIVE WORK.

PLATES XXI TO XXVI.

DECORATIVE WORK.

THESE six plates, which represent sundry specimens of uninscribed decorative work, may be grouped together, and very briefly described.

The panel shown in Plate XXI is a very fine example of deeply undercut scroll work, based on an acanthus leaf motive. It has been published as figure 3 of Plate VI of the "Technical Art Series," 1892.

Plate XXII represents another panel of a more commonplace kind, carved in shallow relief.¹ Such panels were used to cover blank spaces.² Plate XXIII represents a singularly perfect and delicately carved umbrella in red sandstone, which was probably suspended over a colossal statue, or perhaps over a *Stupa*.³

The fragment of a *Torana* beam depicted in figure 1 of Plate XXIV is exquisitely carved. The lotus flower and buds are admirably executed.⁴ The squatted dwarf with snake extremities recalls a class of figures common in Graeco-Roman art, and probably of Alexandrine origin.

Figure 2, a string course, is a good example of undercut leaf scroll work.

Plate XXV offers examples of the carved ends of *Torana* beams.

The most interesting of these is shown in figure 1, which represents in the left compartment a bird monster, or *garuda*, in the act of devouring a triple-hooded snake, which has coiled itself round the monster's neck. The right compartment is unfortunately imperfect. The object depicted is a covered carriage with the bullocks unyoked and resting. One of the animals is standing, while the other is comfortably lying down. The perspective is unusually good.

The carved door jamb represented in Plate XXVI is said to have been found in the ruins at Moramayi, a village about seven miles west of Mathurā, where an inscription of the Satrap Rajubula was discovered. The well-executed vine on the front elevation is noticeable, and is, I think, distinctly Hellenistic.

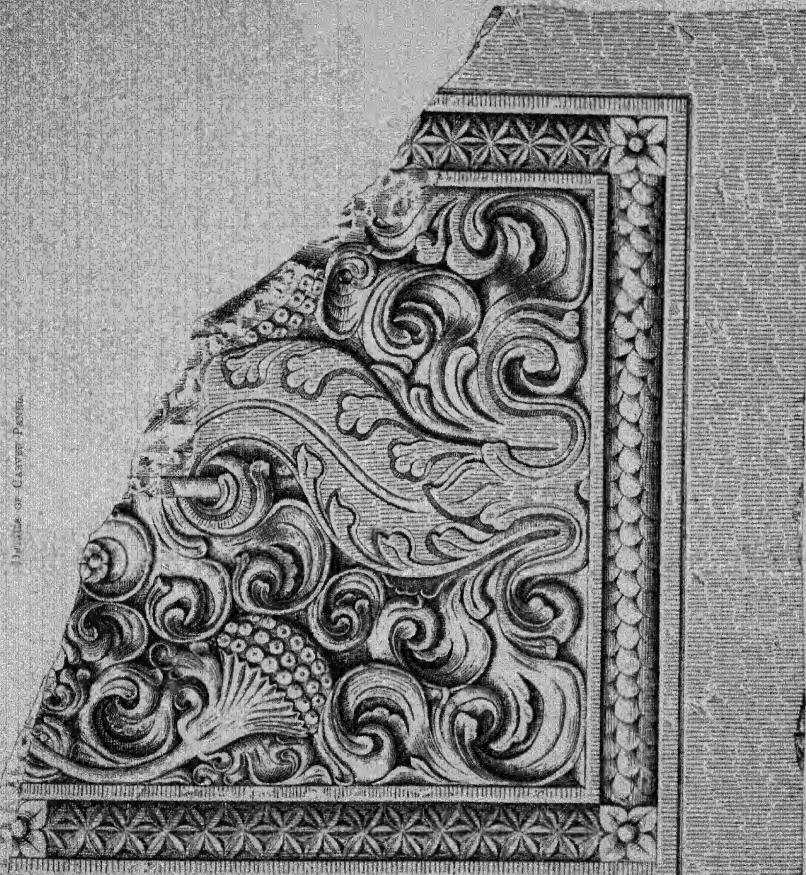
Plates XXIV, XXV, and XXVI have already been published as Plates 85 and 87 of the "Journal of Indian Art and Industry," Volume V, No. 44 (October 1893).

¹ This slab is said to have been found in the so-called Jail mound. Cunningham's name of "the Jail mound" refers to the old and disused Jail.

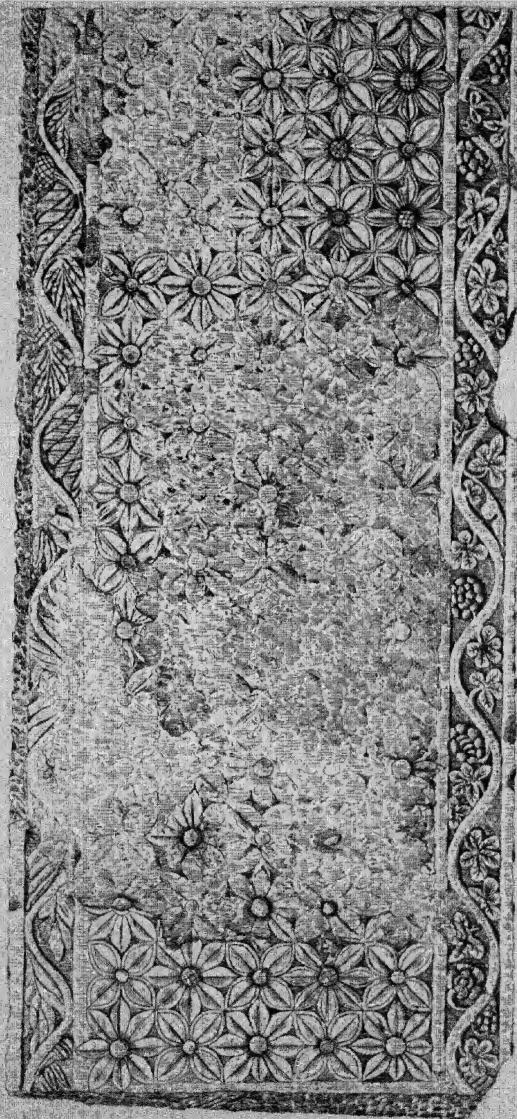
² Compare the similar decorative panels between the *Torana* beams in Plate XII ante.

³ This specimen is also said to come from the Jail mound. Two inferior umbrellas, now in the Lucknow Museum, were found in the Kankali mound in February 1889.

⁴ The lotus was the symbol of the 6th Jina, Supidmanātha. I need hardly say that the lotus is used in Indian art of all ages and all religions.



Decorations on Cluster Domes.



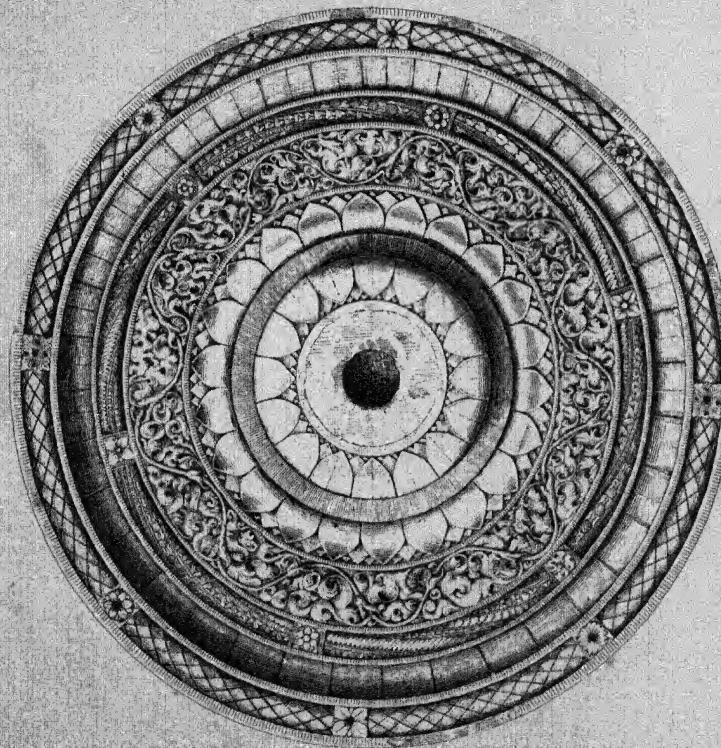
SCALING OF SYSTEM

6

卷之三

24

卷之三



ORNAMENTAL STONE SURFACE.



SARASVATI.



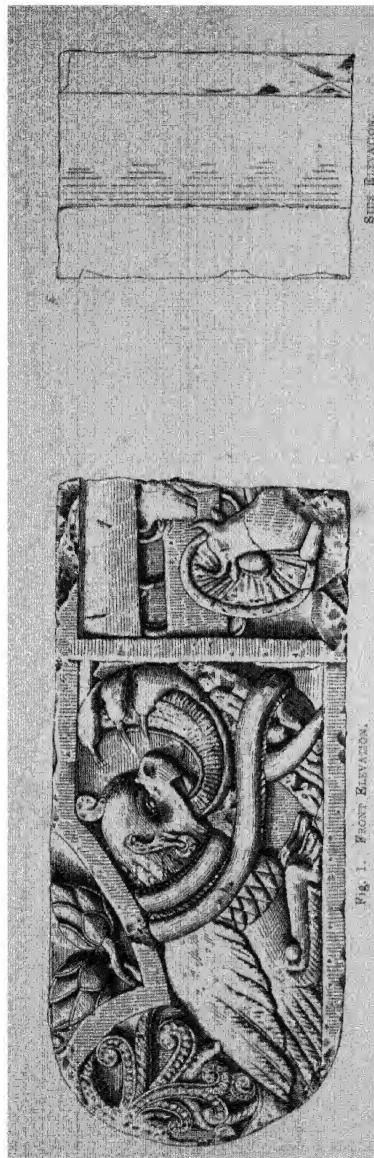
Fig. 1. Details of Gilded Topees Box.



Fig. 2. Details of Gilded Sesson-dosses.



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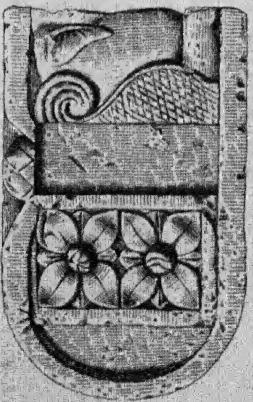
SURF EXCAVATION.



FOOT.



FOOT.



FOOT.

Dimensions given in the figures of these objects are in inches of twelve, fifteen, eighteen, twenty-four,

MATHURA SERIES.—KANKĀLĪ TILĀ.

CARVED DOOR-JAMB.



FRONT ELEVATION.



SIDE ELEVATION.

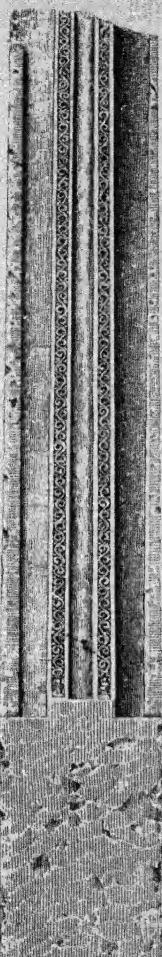


BACK ELEVATION.

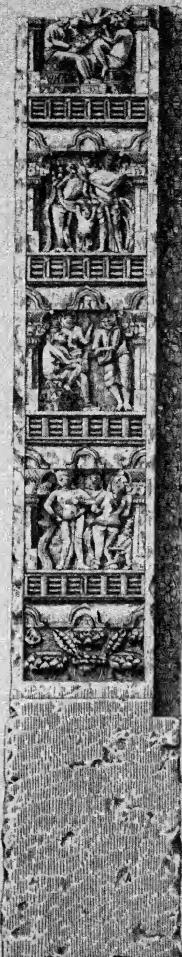
INCHES 12 3 4 5 6 7 8 9 10 11 12

SCALE OF FEET

4 FEET



SIDE ELEVATION.



BACK ELEVATION.

SCULPTURED PILLAR OF TORANA.



FRONT ELEVATION.



SCALE OF FEET

2 FEET

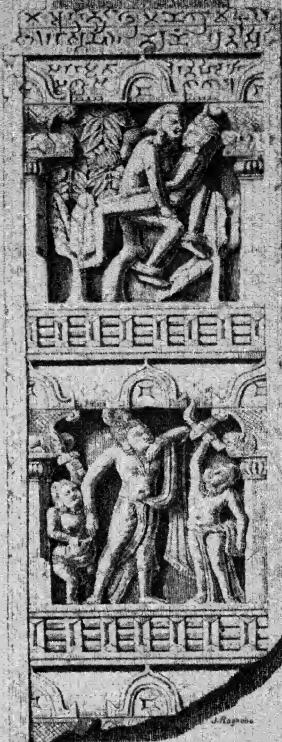
MATHURA SERIES.—KANKALI TILA

FRAGMENT OF TORANA PILLAR ERECTED BY BALARATNA.

PLATE XXVIII.



FRONT ELEVATION.



BACK ELEVATION.



INCHES

PLAN.

0 1 2 3 4 5 6 7 8 9 10 11 12

SCALE OF FEET

CHAPTER IX.—TORANA PILLARS.**PLATES XXVII AND XXVIII.****TORANA PILLARS.**

EACH pillar is divided into a series of compartments, one above the other, and each compartment contains the representation of a domestic scene. The compartments are separated by railings with plain bars and posts. The arrangement of the compartments resembles that seen in the Gāndhāra sculptures; but the debased Corinthian capitals characteristic of those sculptures are here wanting. Plate XXVII has been already published as Plate 86 of No. 44 of Volume V of the "Journal of Indian Art and Industry" for October 1893.

The attitude of the figures in the upper compartment of the back elevation of the inscribed pillar shown in Plate XXVIII is indecent. The principal figure in the lower compartment of the same pillar is evidently intended for a king or chief. The inscription, which is in characters dating apparently from the time of the great Kushān kings, reads as follows :—

1. "Namā ahaññānā [sic] śrīmāga śravikāye.
2. lahastiṇya toranānā prati[shthāpi].
3. saha nātā pitihī saha..
4. satrū tātarenu.

"Adoration to the Arhats! A *Torana* has been erected by order of—lahastiṇi (*Balahastiṇi*), a lay pupil of the ascetics, together with her parents, together with her mother-in-law and her father-in-law."¹

The formula was intended to secure the participation of the relatives named in the merit of the young lady's pious act.

The Mathurā inscriptions afford many clear proofs that the ladies formed an influential element in the constitution of the early Jain church.

¹ "Epigraphia Indica," Vol. I, p. 390, No. XVII.

CHAPTER X.—SUNDRY CARVINGS.

PLATES XXIX, XXX, AND XXXI.

SUNDRY CARVINGS.

FIGURE 1 in Plate **XXIX**, unfortunately much mutilated, represents a horseman riding up a rocky ascent. The principal element in figures 2 and 3 of the same plate may be regarded as a variety of the *vajra*, or thunderbolt, commonly used in the later Buddhist symbolism.

Plate **XXX** represents a well-preserved and beautifully-carved lintel. Part of another lintel with lions' or tigers' heads on the dentils is shown in figure 2 of Plate **XXXI**. The pediment shown in figure 1 of that plate must have formed part of the decoration of a temple steeple. It is said to come from the Kesava temple in the city of Mathurā, and not from the Kankāli mound.

The seated deity with a lotus in each hand appears to be intended for the Sun-god.

MATTURA SERIES.—KANKĀLÍ TILĀ



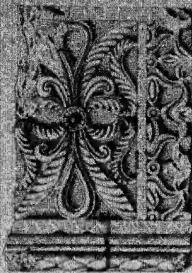
卷之三



MĀTRĀ SERIES.—KĀNCĀLI TILĀ.



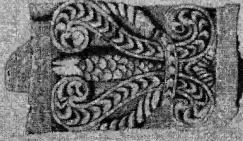
四



四

卷之三

卷之三



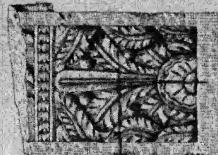
三



卷之三



KOKKAIGI SHIBA



三



卷之三



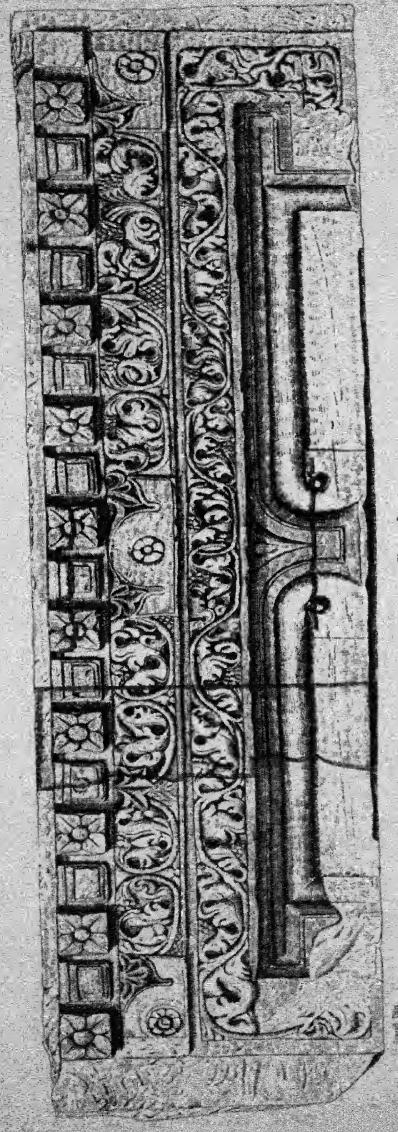
卷之三



60

四

MATHURA SERIES—KANKALI TILA



Scale Bar

CARVED DOOR Lintel

Scale in FEET
INCHES
1 2 3 4 5 6 7 8 9 10

This is submitted to the Survey of Ancient Monuments, Delhi, India.

MATHURA SERIES.—KANKALI TILA

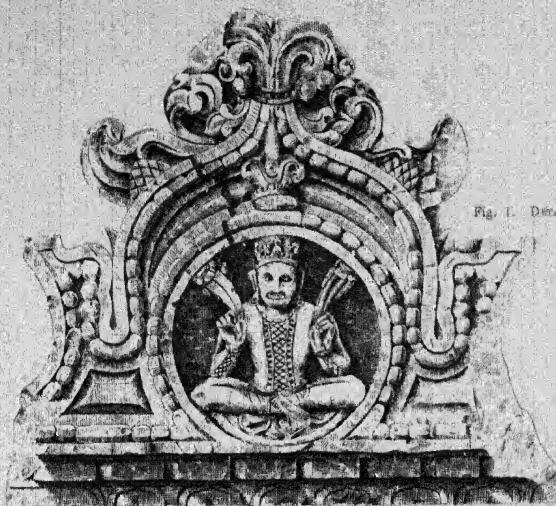
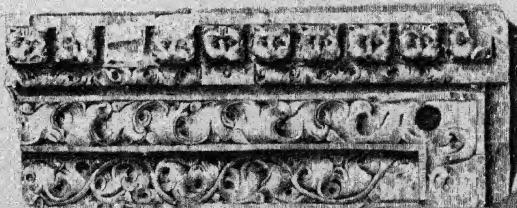


Fig. L. DETAILS OF CARVED PEDIMENT.

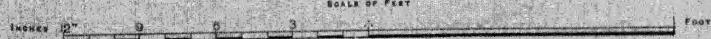


FRONT ELEVATION.

Fig. 2. FRAGMENT OF CARVED DOOR LAMINA.

SECTION.

Grand Trunk
Ottawa, Ontario



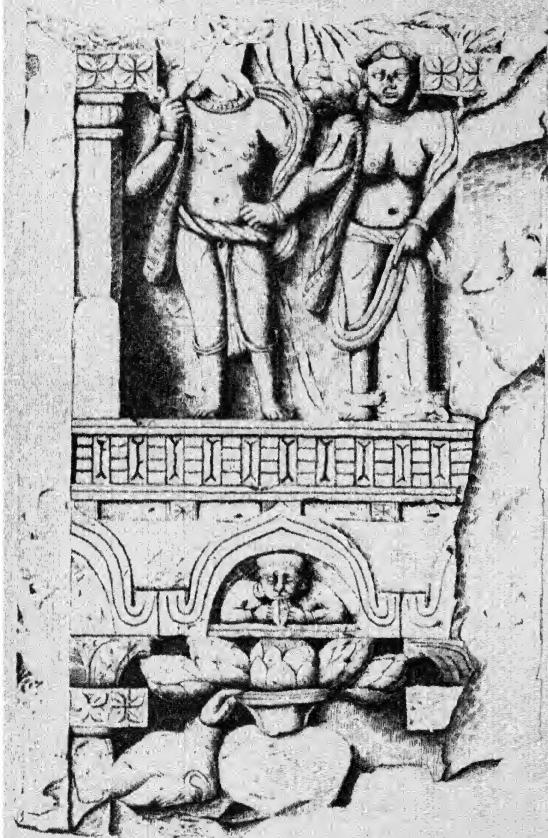
SCALE OF FIGURE

Egot

Digitized by Google as the Library of Indian Council, Shimla, 1995 Dec 2000

MATHURA SERIES—KANKĀLI TILĀ.

FRAGMENT OF SCULPTURED STONE.



FRONT ELEVATION.



SIDE ELEVATION.

SCALE OF FEET.



MATHURA SERIES—KANKALI THA.
PLAQUES OF SECURED TOPOGRAPHY.

PLATE XXXIII.

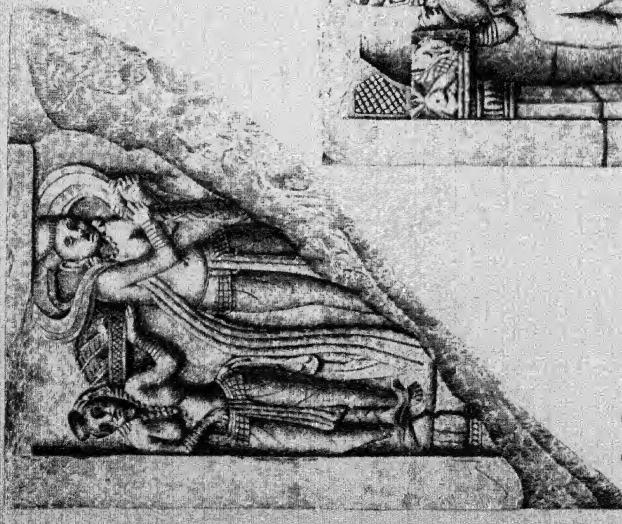


FIG. 1.

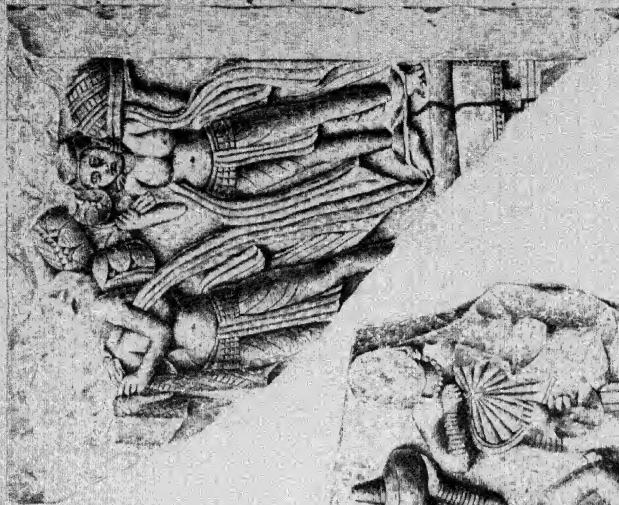


FIG. 2.



FIG. 3.

SCALE OF FEET
FEET
INCHES
FINGER

PLATES XXXII AND XXXIII.

FIGURE SCULPTURES OF A TORANA.

THE sculptures shown in these plates formed part of the decorations of the jambs of a *torana* gateway.

The persons represented in the upper panel of figure 1 of Plate XXXII seem to be man and wife. Both are naked to the waist, except for a folded *dopatta* thrown over the shoulders.

The lower panel of the same figure offers a very curious picture of a woman playing cymbals, with her elbows resting on the sill of a window with a pointed arch. Below the window is a water-vessel (*lota*) with five lotus-buds in it. The object to the left is perhaps a bird.

Figure 1 in Plate XXXIII presents processional scenes on the back and front of the jamb. Women, naked to the waist, are bringing offerings to a holy place.

The group depicted in figure 2 of the same plate is unfortunately mutilated. The principal figure is a man of foreign appearance, squatted on the ground, playing a lute (*viṇā*). He is attended by two women, of whom one holds up a water-jar in her left hand, while the other holds a palm-leaf fan.

The man wears nothing but a tight waistcloth (*dhoti*), a circular turban, and bracelets. The women wear heavy and numerous armlets.

PLATES XXXIV AND XXXV.

SCULPTURED BRACKETS OF *TORANA* BEAM.¹

THE principal figures appear to be those of dancing-girls, each standing under a tree.

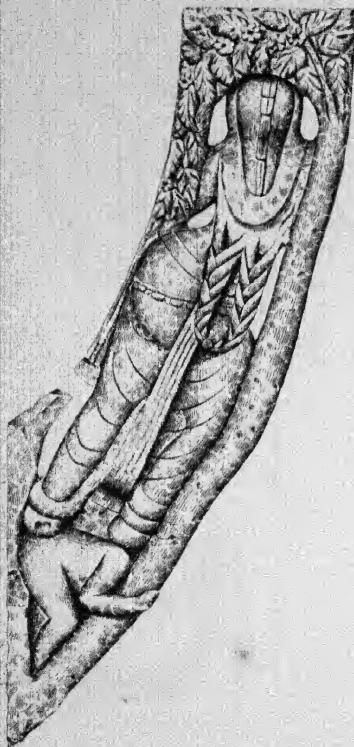
In Plate XXXIV the girl is represented standing on an elephant with uplifted trunk. In Plate XXXV she stands upon the back of a nude female.

Both the girls are clothed below the waist and are not entirely nude like the women in Plates LX to LXIII *post*. The heavy anklets resemble those now worn in Bundelkhand.

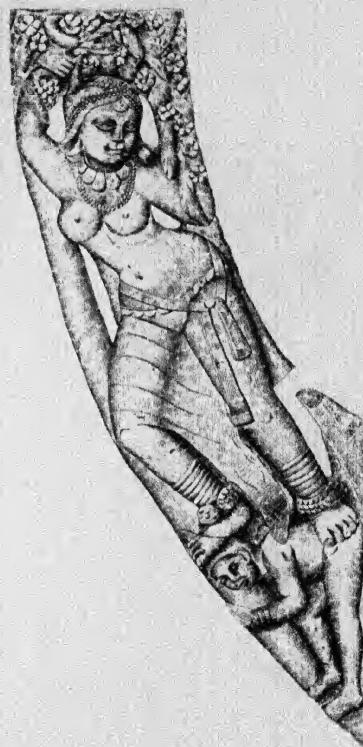
¹ The bracket illustrated in plate C should have been described here.

MATHURA SERIES.—KANKĀLI TILĀ.

SCULPTURED BRACKET SUPPORTING VOLUTED END OF TORANA BEAM.



BASE ELEVATION.



FRONT ELEVATION.

SCALE OF FEET.—



FRAGMENTS OF SCULPTURED BRACKETS.

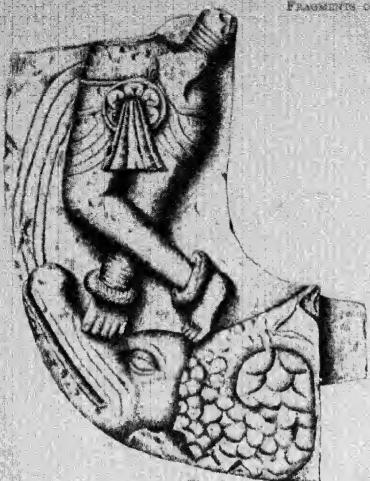


FIG. 1.

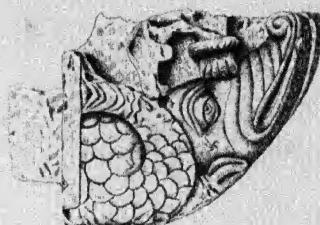


FIG. 2.

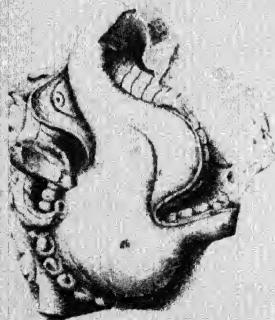
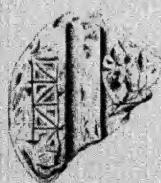


FIG. 3.



SIDE ELEVATION.



FRONT ELEVATION.



SIDE ELEVATION.

INCHES.

0

0

0

0

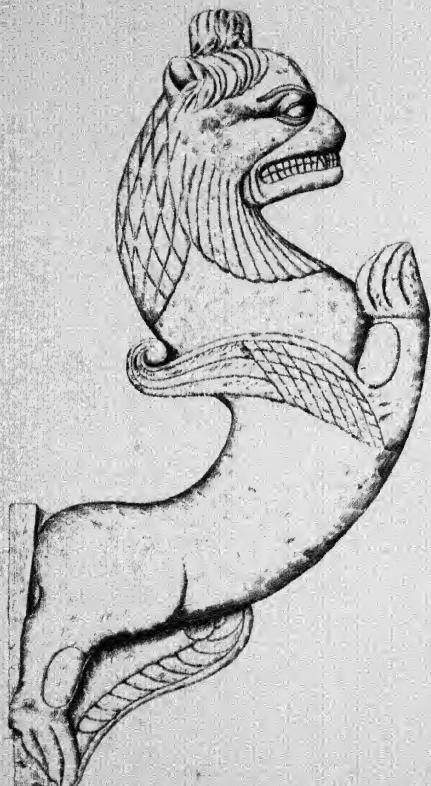
SCALE OF FEET

FOOT

FIG. 5.

MATHURA SERIES.—KANKALI TILĀ.

SCULPTURED BRACKETS.

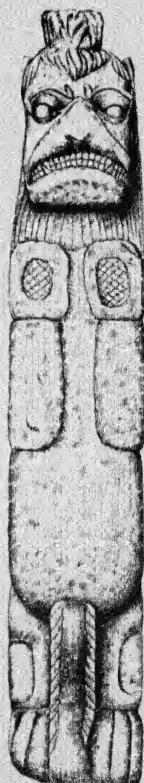


SIDE ELEVATION.

FIG. 1.



FIG. 2.



FRONT ELEVATION.

SCALE OF FEET



PLATES XXXVI AND XXXVII.

SCULPTURED BRACKETS.

THE fragments illustrated in Plate XXXVI are too much mutilated to be of interest. Figure 1 in Plate XXXVII is that of a purely conventional winged lion with an Assyrian look.

PLATE XXXVIII.

BASES OF SMALL PILLARS.

THESE carvings are well executed. The principal motives employed are winged dragons, the *svastika*, or mystic cross, the honeysuckle, and the *vajra*, or thunderbolt. The *svastika* is the emblem of the seventh Jina, Suparśvanāth. The *vajra*, or thunderbolt, is the emblem of Dharmānāth, the fifteenth Jina.

MAGNIFICENT STONE DECORATIONS
CARVED BASE OF SCAFFOLDING PLATE.

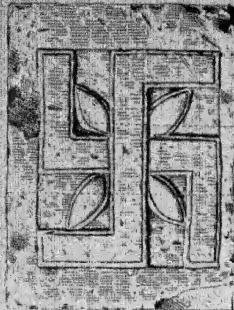


Fig. 1.

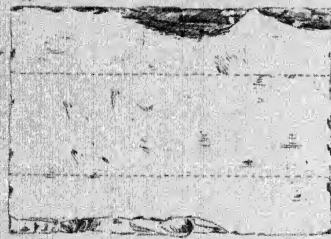


Fig. 2.

FIGURE DECORATION.

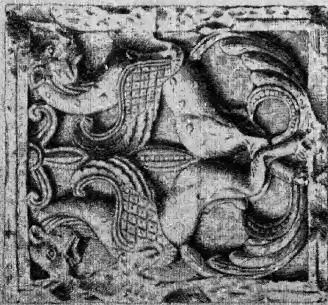


Fig. 3.

SUM DECORATION.

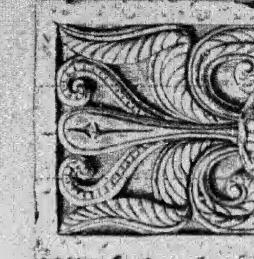


Fig. 4.

FIGURE DECORATION
CARVED BASE OF SCAFFOLDING PLATE.
Scale of FEET
Inches
1 2 3 4 5 6 7 8



Fig. 5.

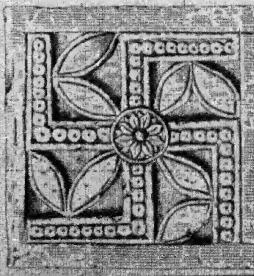
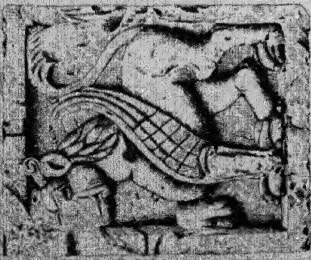


FIGURE DECORATION.

FIGURE DECORATION
CARVED BASE OF SCAFFOLDING PLATE.
Scale of FEET
Inches
1 2 3 4 5 6 7 8

MATHURA SERIES.—KANKAII.

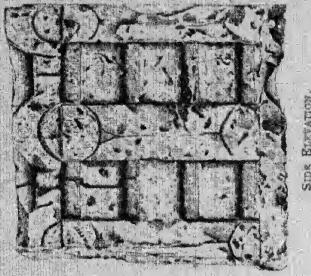
Details of Decentralization



卷之三



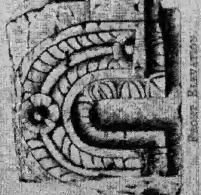
四



STATE ELECTIONS



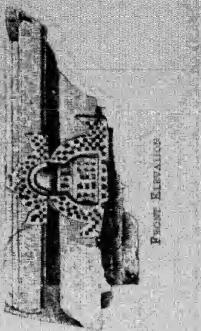
MEMOIRS OF



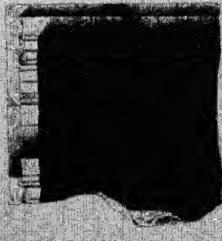
卷之三



'NOZZING' KITS



PONT ELEGANT



三



卷之三



MATHURA SERIES.—KANKALI TILA.

DETAILS OF DECORATIVE ORNAMENTS.



Fig. 1.

FRONT ELEVATION.

6

SIDE ELEVATION.



Fig. 2.

FRONT ELEVATION.

SCALE OF FEET.

INCHES. 12 9 6 3 .

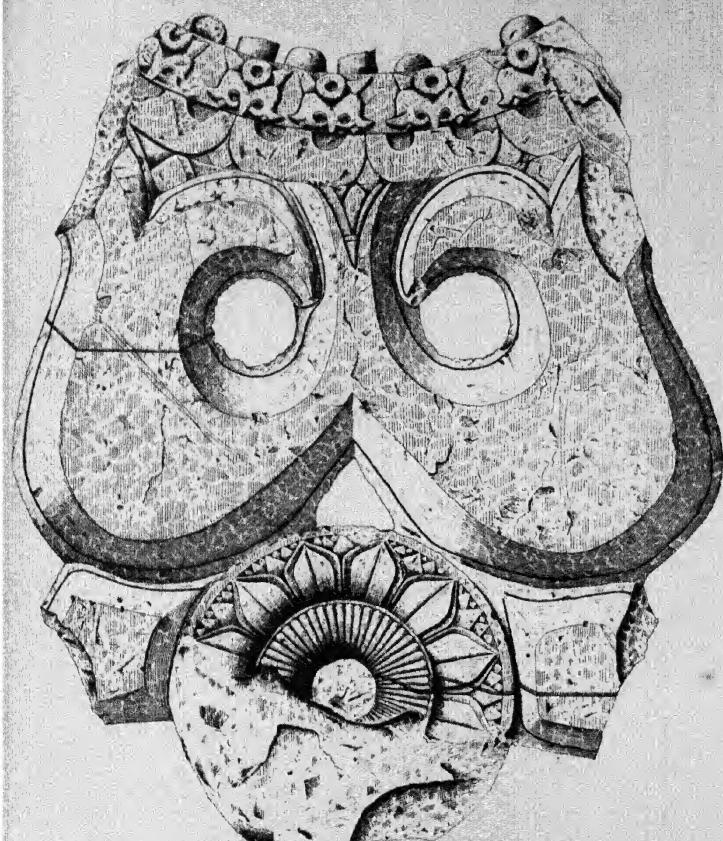
SECTION.

FEET.

1

MATHURA SERIES.—KANKALI TILA.

CARVED PINNACLE OR GATEWAY.



Shivay Moh.

FRONT ELEVATION.



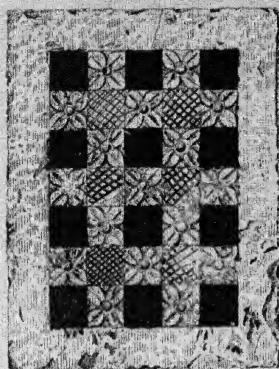
SIDE ELEVATION.



PRINTED AND PUBLISHED AT THE EXPENSE OF JAGDISH CHANDRA, CALCUTTA, DECEMBER 1902.

MATHURA SERIES.—KANKALI TILA.

PERFORATED WINDOW.



FRONT ELEVATION.



Fig. 1.

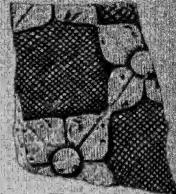


Fig. 2.

SECTION.

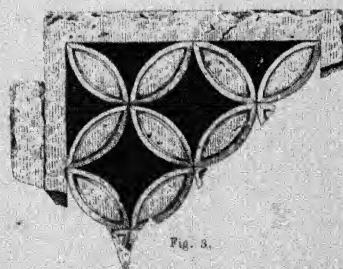
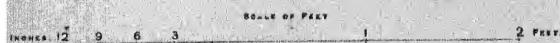


Fig. 3.

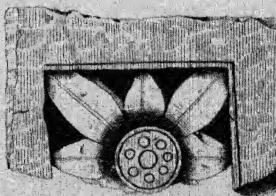
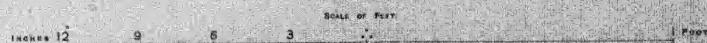


Fig. 4.

FRONT ELEVATION.

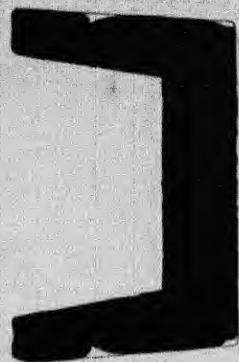
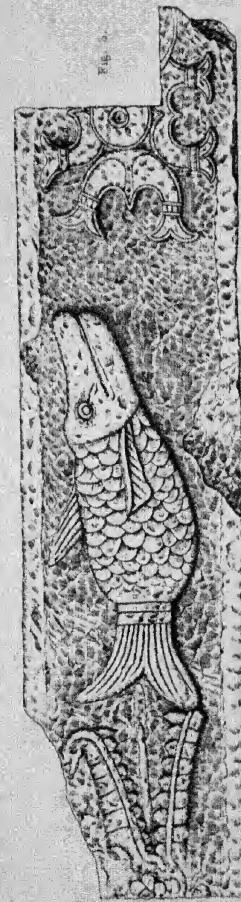


BUTTON.



MATHURA SERIES—KANKALI TILA.

SOUTHERN WATER-COURSE.



SCULPTURE.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Front Elevation
Scale of Four
Inches 12 9 6 3 2 eav.

CHAPTER XI.—DECORATIVE DETAILS.

PLATES XXXVIII(*a*), XXXIX, XL, XLI, AND XLII.

DECORATIVE DETAILS.

THE details illustrated in Plate XXXVIII(*a*) have been already dealt with in the descriptions of other plates. Small variations do not require detailed notice.

The fragments of sculpture illustrated in Plate XXXIX were evidently good work, but are too much damaged to be of value.

The object represented in Plate XL is the pinnacle of a *toraya* gateway. The elements in the design are the wheel and *triratna*. The picture of a *toraya* in Plate XII *ante*, shows how such pinnacles were used.

Plate XLI gives examples of different patterns of perforated windows. Specimens of elaborately-carved drains or spouts are given in Plate XLII.

The monstrous crocodile with a fish tail in figure 1 is executed with spirit. The fish shown in figure 2 swimming away from a pursuer is not so successfully executed.

A fish is, according to some lists, the emblem of Āraṇātha, the eighteenth Jina.

CHAPTER XII.—PILLARS AND CAPITALS.

PLATES XLIII TO LI.

PILLARS AND CAPITALS.

THE nine plates Nos. XLIII to LI may most profitably be examined and considered together. Detailed description is not necessary, as the plates explain themselves. But the reader's attention may be invited to a few points.

The capitals are extremely complex structures, consisting of a large number of members. The most noticeable feature is the introduction of a group of winged lions between the upper and lower capitals in many instances.

The shafts of the pillars figured in Plates XLIII and XLIV bear mason's marks in early characters, "A-II" and "A-IV" respectively.

The lower capital in Plate XLV has the reeded form which is familiar in the Asoka pillars.

Plates XLVI, XLVII, and XLVIII offer examples of shafts highly decorated with all the exuberance of detail so dear to Indian art.

Detached lion capitals are illustrated in Plates XLIX and L.

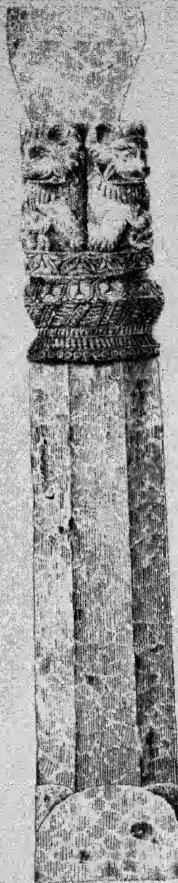
The under-surface, or soffit, of the capital represented in Plate L is prettily decorated with a simple leaf pattern.

Plate LI gives some further details of individual members of two capitals.

PLATE XLII

MATHURA-SERIES—KANKALI TILĀ.

DETAILS OF PILLAR.



Sym. Elevation



FRONT ELEVATION



Pianz



MATHURA SERIES.—KANKĀLĪ TILĀ.

DETAILS OF PILLAR



SIDE ELEVATION.



FRONT ELEVATION.



PLAN. 2 FEET.

INCHES 12" 9 6 3

SCALE OF FEET

1

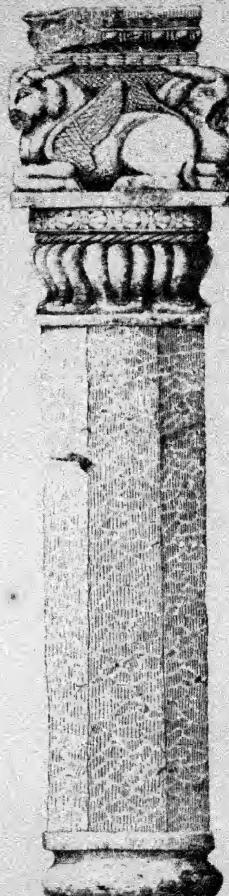
MATHURA SERIES.—KANKĀLĪ TILĀ.

DETAILS OF PILLAR.

PLATE XLV



SIDE ELEVATION.



FRONT ELEVATION.

SCALE OF FEET



EXACT REPRODUCTION OF THE DRAWING OF FELIX GÖTTSCHE LOWE, MARCH 1880

MATHURA SERIES.—KANKĀLī TILĀ.

DETAILS OF PILLARS.

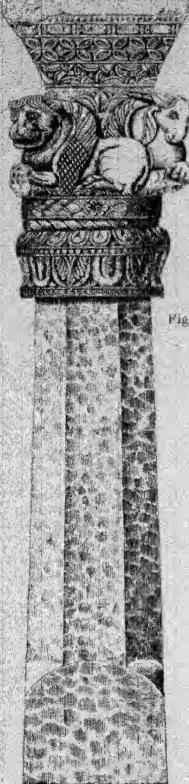


Fig. 1.

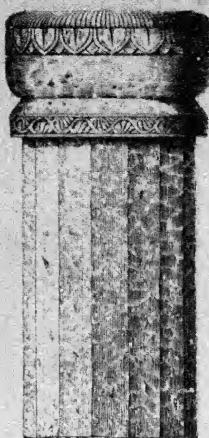
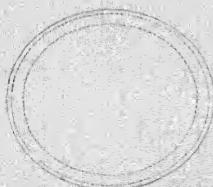


Fig. 2.



Fig. 3.



PLAN.



PLAN.



PLAN.

INCHES

12

9

6

3

SCALE OF FEET



PLAN.

2 FEET

MATHURA SERIES—KANKALI TILA.

Details of Convex Plates and Seal—COURTESY.

PLATE XVII.

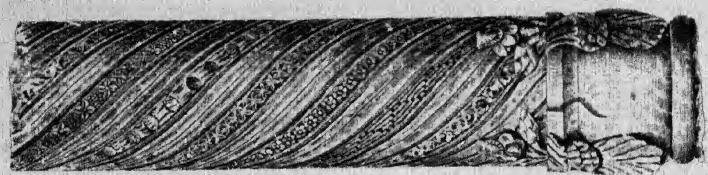


Fig. 2.

PLAN.

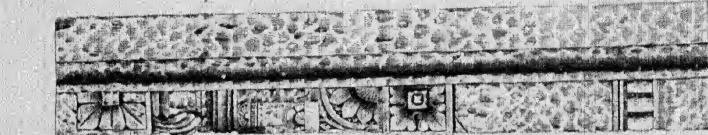


Fig. 1.

REVERSE OF B.



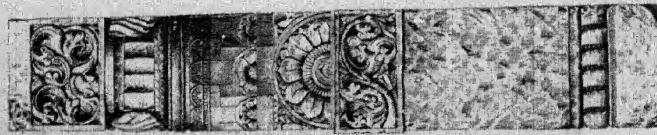
PLAN.



Front Elevation.

Side Elevation.

Front Elevation.



B

REVERSE OF B.



Photographed at the Survey of India, Calcutta, October 1905.

MATHURA SERIES.—KANKALI TILA.

DETAILS OF PILARS AND SPIRAL COLUMN.

PLATE XI.

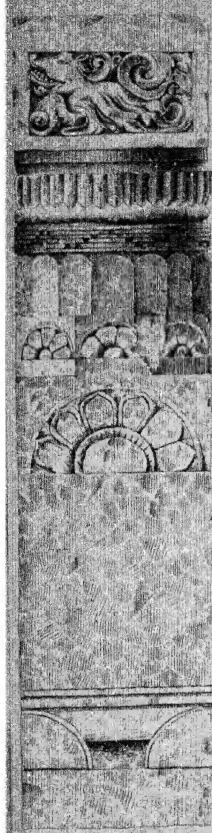


FIG. 1.

A.

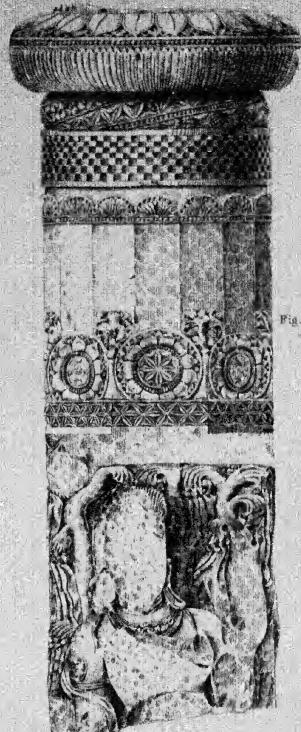


FIG. 2.

FRONT ELEVATION.

FRONT ELEVATION.



PLAN.

Scale of feet
12 9 6 3

Photocopy reproduced at the expense of Indian Council of Archaeology, New Delhi.



SIDE VIEW OF A.



FRONT ELEVATION.



PLAN.

Foot.

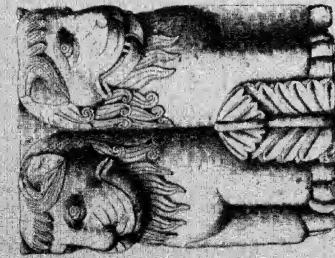
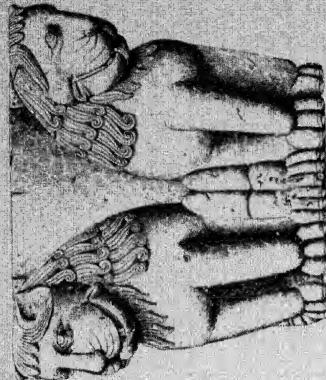


Fig. 1.

Side Elevation.



Front Elevation.

Fig. 2.

Side Elevation.

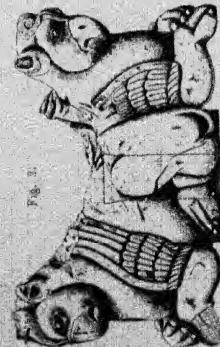


Fig. 3.

Side Elevation.

Front Elevation.

Bottom Part.



Side Elevation.



MATHURA SERIES.—KANKALI TILA.
Capital of GATEWAY.

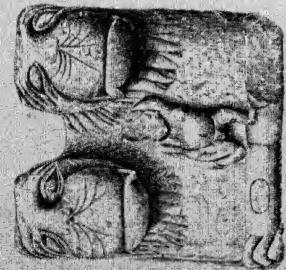
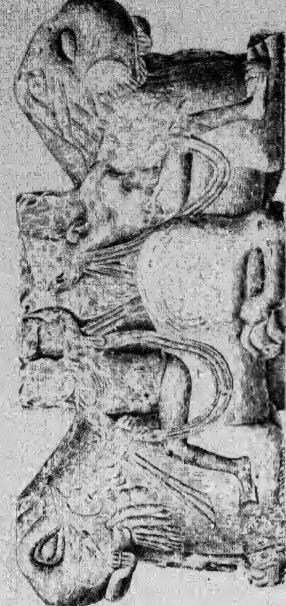


Fig. 1.

Front Elevation.



Front Elevation.

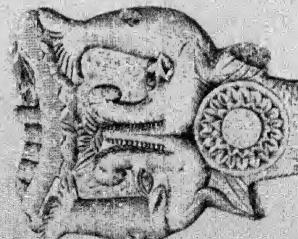
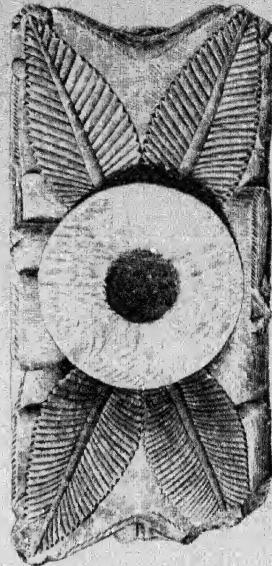


Fig. 2.

Front Elevation.



Section.



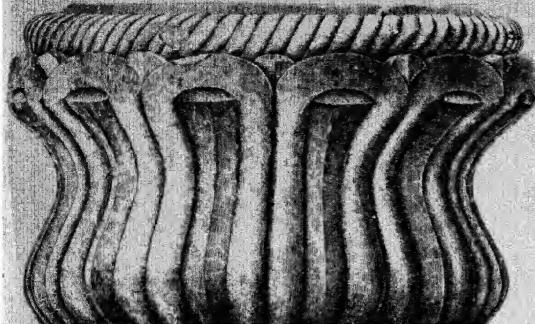
Unfinished Elevation.

Scale in FEET
1 2 3
Scale in METRES
1 2 3
Scale in INCHES
12 9 6 3

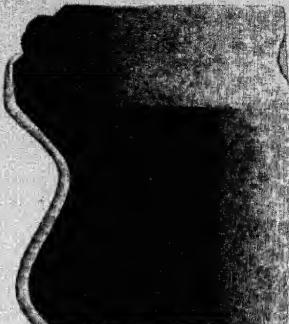
MATHURA SERIES—KANKALI TĀ.

DETAILS OF CAPITALS.

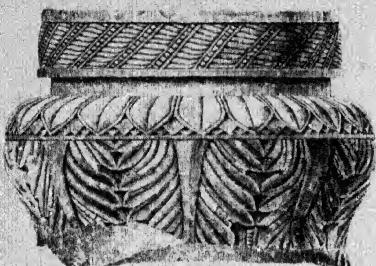
PLATE L.



FRONT ELEVATION.

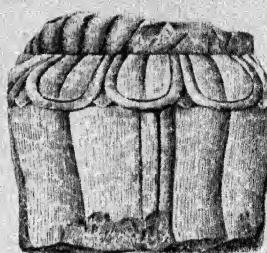


SECTION.



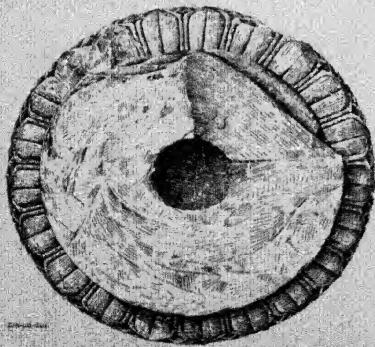
FRONT ELEVATION.

Fig. 2.



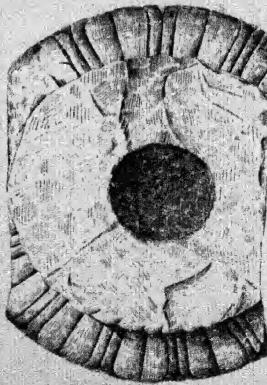
FRONT ELEVATION.

Fig. 3.



PLAN.

Fig. 4.



PLAN.

Fig. 5.

INCHES 12 9 6 3 SCALE OF FEET

1 FOOT

MATHURA SERIES—KANKALI TILA.

DETAILS OF RAILING PILLARS

PLATE LII.

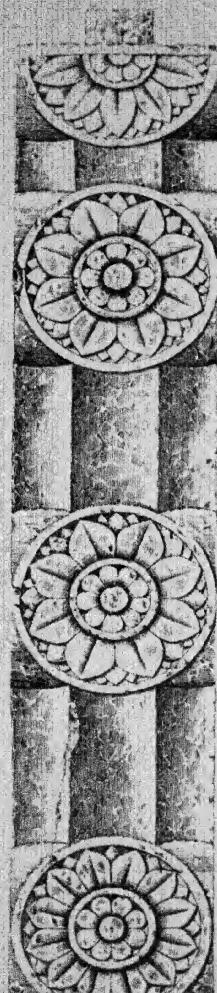


Fig. 1.

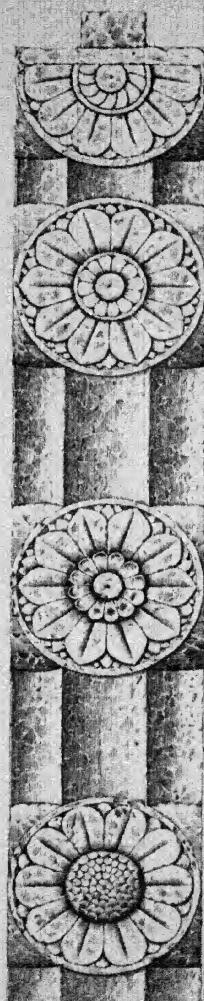


Fig. 2.

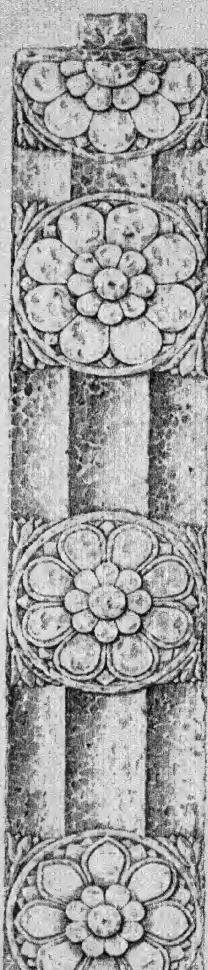


Fig. 3.

INCHES 1 2 3 4 5 6 7 8 9 10 11 12
FEET

SCALE OF FEET

MATHURA SERIES.—KANKALI TILA.
DETAILS OF RAISING PILLARS.

PLATE LIII.

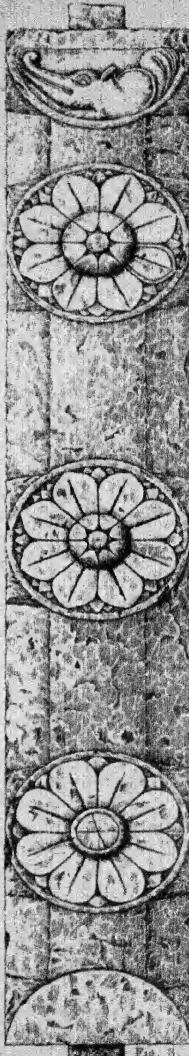
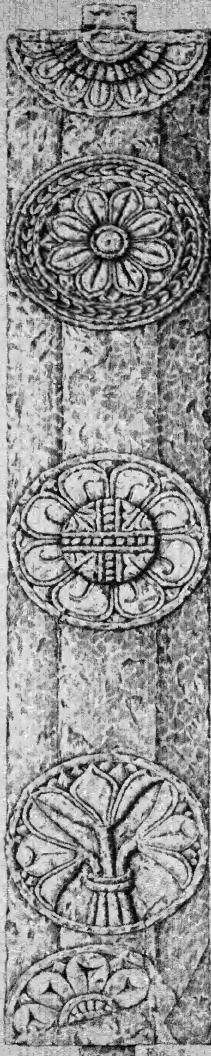


FIG. 1

SCALE OF FEET

FIG. 2

1 FOOT

MATHURA SERIES.—KANKALI TILA.

DETAILS OF RADIAL PILARS.

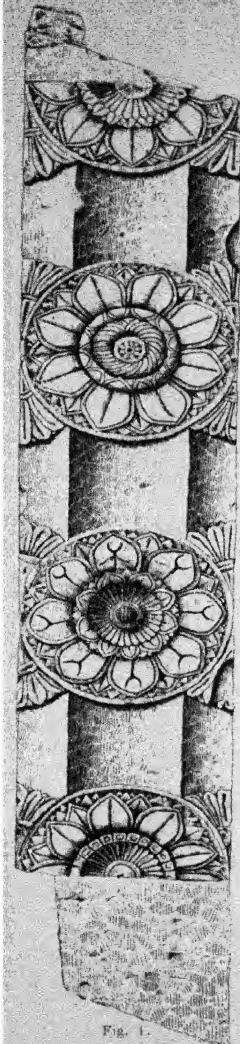
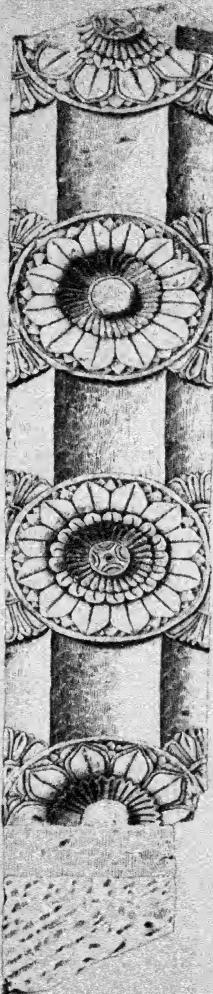
FIG. 1.
FRONT ELEVATION.

FIGURE 12.



FRONT ELEVATION.

SCALE OF FEET.



SIDE ELEVATION.

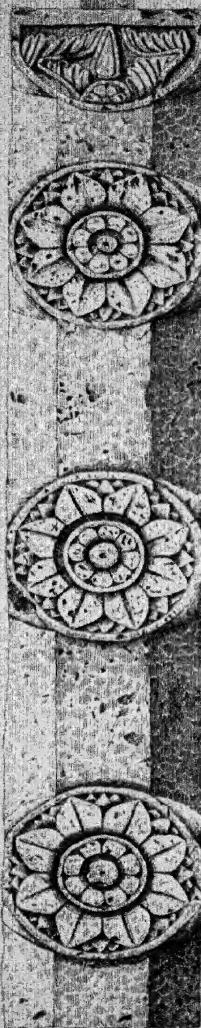
1 FOOT.

Fig. 2.

MATHURA SERIES.—KANKALI TILA

PLATE LV.

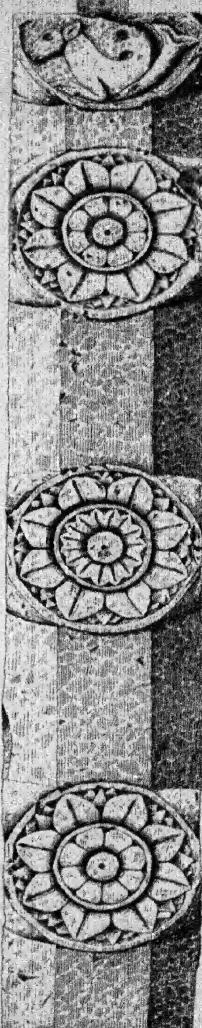
DETAILS OF RAILING PILLAR.



BACK ELEVATION
INCHES 12 9 6



SIDE ELEVATION
SCALE OF FEET
3



FRONT ELEVATION
1 Foot

MATHURA SERIES.—KANKALI TILA.
DETAILS OF KALINGA PILLARS

PLATE LVI.



INCHES 12
FOOT 3



SCALE OF FEET
FOOT 3



FOOT 3

MATHURA SERIES.—KANKELI TILA.

DETAILS OF RAILING PILLAR.

PLATE LVI.



FRONT ELEVATION.



SIDE ELEVATION.



BACK ELEVATION.

BIRMINGHAM.

INCHES

12 9 6 3 1 FOOT

SCALE OF FEET

MATHURA SERIES—KANKALI TILA

DETAILS OF BALING PILLARS.

PLATE LVIII.

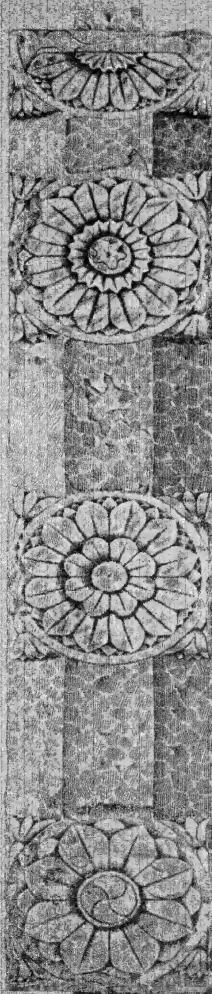


FIG. A.



FIG. B.

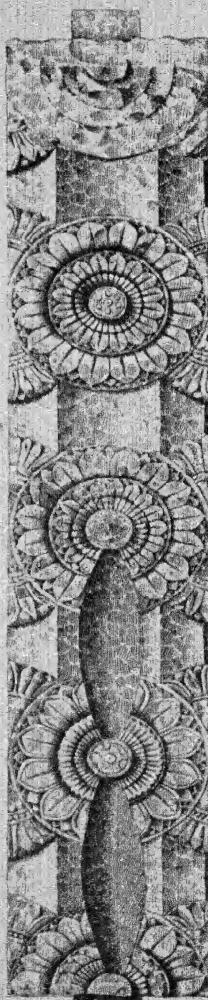


FIG. C.

FIG. A.

6

SCALE OF FEET

FIG. C.

MATHURA SERIES—KANKALI TILA.

DETAILS OF CORNER RAILING PILLAR.

PLATE LIX.



BACK ELEVATION.

FEET

12

9

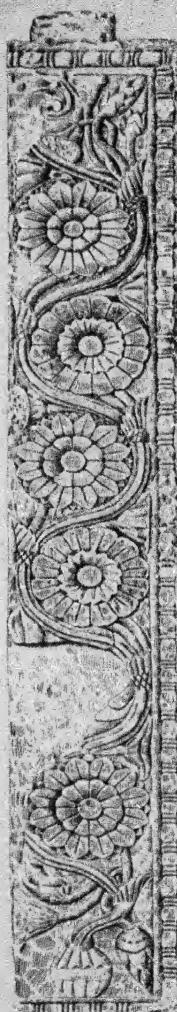
6

3



SIDE ELEVATION.

SCALE OF FEET



FRONT ELEVATION.

FEET

CHAPTER XIII.—RAILING PILLARS.**PLATES LII TO LIX.****RAILING PILLARS WITHOUT HUMAN FIGURES.**

THIS series of plates gives ample, and indeed more than adequate, illustrations of the pillars of the railings round a *Stūpa* or *Stūpas*, such as are familiar to all students of Indian antiquities. Hitherto pillars of this class have been known only from Buddhist sites, and the term "Buddhist railing" has thus come into common use. The discovery of the Jain *Stūpa* in the Kankālī mound makes this term unsuitable, and it is quite possible that some of the "Buddhist railings" discovered at other sites may turn out to be Jain. The decorations on the pillars in the present series are composed of the usual elements, and there is nothing distinctive about them to show whether the railing to which they belonged was Jain or Buddhist. But the buildings on the mound being principally Jain, the probability is that the railings were Jain also. The value of the excavations carried out by Dr. Führer and other gentlemen in the Kankālī mound is much diminished by the failure to keep exact notes of the position and dimensions of the buildings exposed. If such notes had been recorded no doubt would have existed as to the building to which these railings belonged.

The side elevations in Plates LIV and LV show the lenticular holes into which the ends of the stone rails were fitted.

Some examples of stone railings have been fitted together and set up in the Lucknow Museum.

PLATES LX TO LXIV.

RAILING PILLARS WITH HUMAN FIGURES.

This series of pillars is more peculiar and interesting than the preceding series, and is, with the exception of Plate LXIV, undoubtedly Jain. The figures in Plates LX to LXIII are indecently naked and could not be Buddhist. With the exception of one male figure in an obscene attitude in Plate LXIII, all these naked figures are female and seem to be intended for dancing-girls. The costume, if such it may be called, consists solely of jewellery and an ornamental girdle round the hips.

The figures stood on the front elevation, the reverse elevation being decorated with ornaments of the usual rosette types.

The trees under which the women stand are in each case of a distinct kind. I cannot venture to identify the trees.

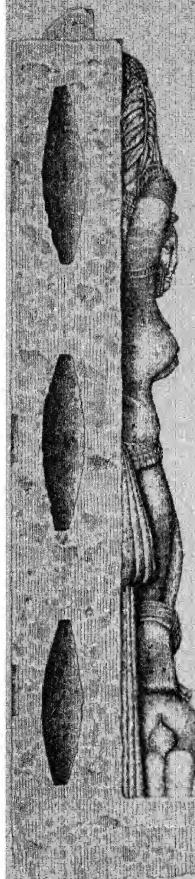
In Plate LX and LXI the women stand on crouching grotesque dwarfs, and wear enormous cylindrical ornaments in their ears.

In Plate LXII the woman carries a mace in her left hand, and stands on a ledge, beneath which are two conventional lions.

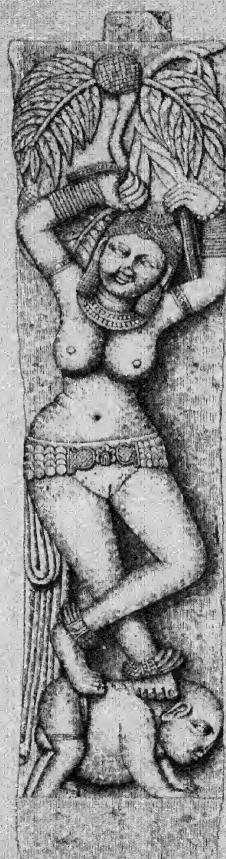
In Plate LXIII the woman stands on a plinth marked with a peculiar trefoil ornament. The male figure in Plate LXIV wears an elaborate headdress, and is decently clothed. He seems to be intended for a princely personage, or a Bodhisattva. The pillar illustrated in this plate may be either Jain or Buddhist.

MATHURA SERIES.—KANKALI TILA.

DETAILS OF RAILING PILLARS.



SIDE ELEVATION.



FRONT ELEVATION.



BACK ELEVATION.

BOARDS OF PLATE.

INCHES

2

3

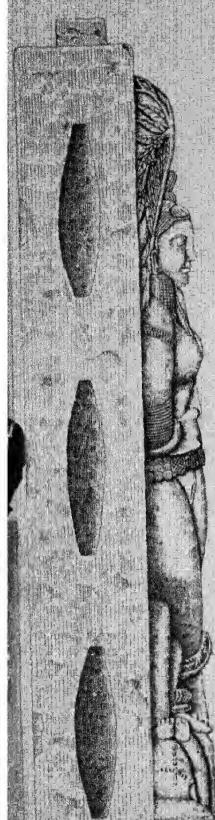
4

5

FOOT

MATHURA SERIES.—KANKĀLī TILĀ.

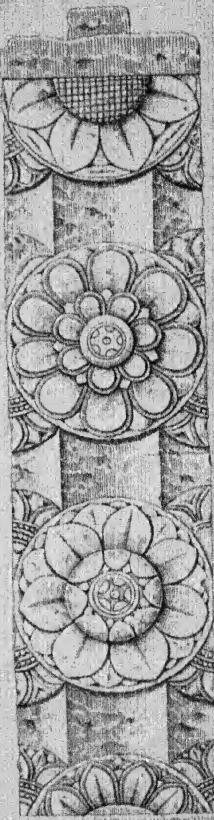
DETAILS OF RAJUING PILLAR.



SIDE ELEVATION.



FRONT ELEVATION.



BACK ELEVATION.



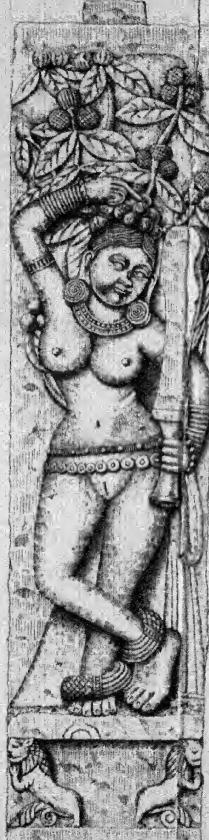
1 FOOT

MATHURA SERIES.—KANKALI TILA.

DETAILS OF RAILING PILLAR.



SIDE ELEVATION.



FRONT ELEVATION.



BACK ELEVATION.

INCHES

12

9

6

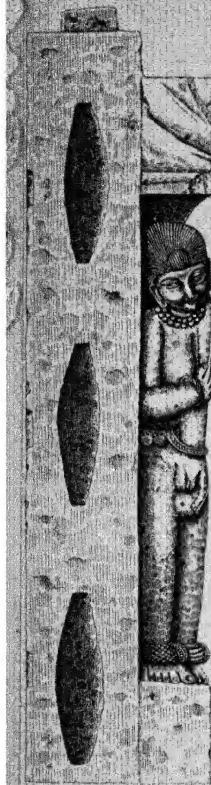
3

SCALE OF FEET

1 FOOT

MATHURA SERIES - KANKALI TILA.

DETAILS OF RAISING PILLAR.



SIDE ELEVATION.



FRONT ELEVATION.



BACK ELEVATION.



PLAN.

SCALE OF FEET

FOOT

FOOT

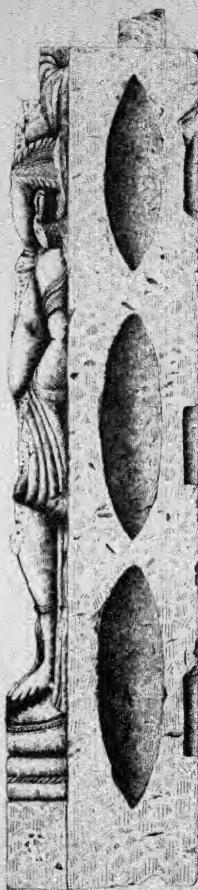
MATHURA SERIES.—KANKALI TILA.

PLATE LXIV.

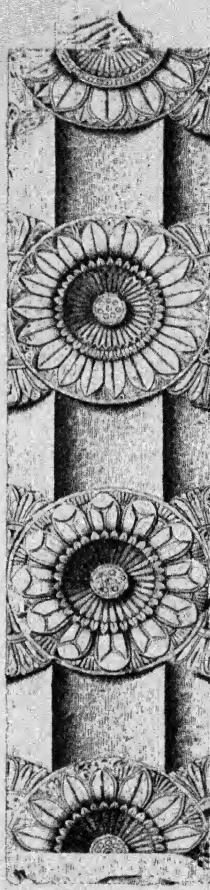
DETAILS OF RAILING PILLARS.



FRONT ELEVATION.



SIDE ELEVATION.



BACK ELEVATION.

SCALE OF FEET.

INCHES 12

0

6

3

1 FOOT

MATHURA SERIES—KANKALI TILA.

PLATE I.

DETAILS OF RAIL-BARS.



SECTION.

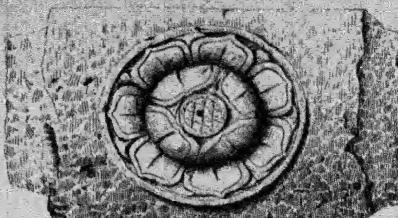


Fig. 1.

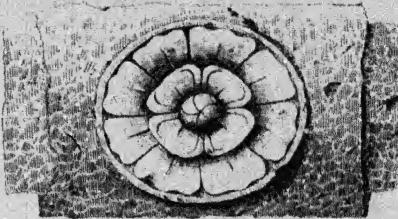


Fig. 2.

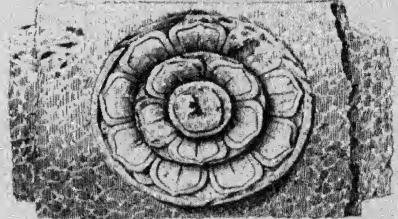


Fig. 3.

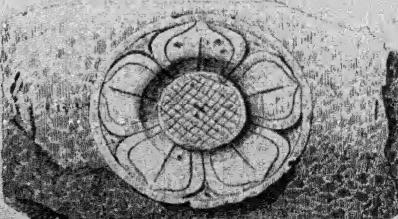


Fig. 4.

ON THE EAST
ABOVE WALL

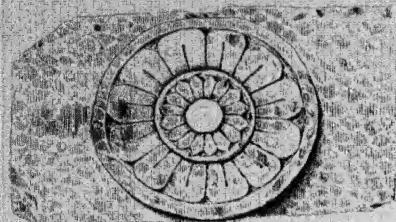
FEET

FEET

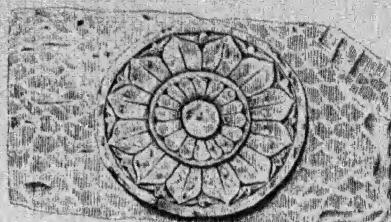
FOOT

REPRODUCED BY THE PERMISSION OF THE ASST. DIRECTOR, MUSEUM, MATHURA.

DETAILS OF KAD-BABA.



FRONT ELEVATION.



BACK ELEVATION.

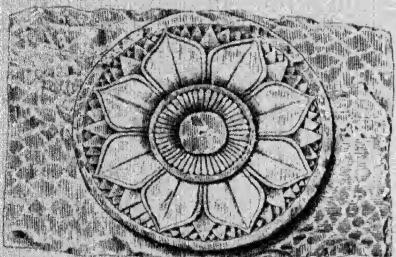


Fig. 2.

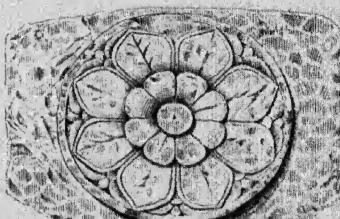
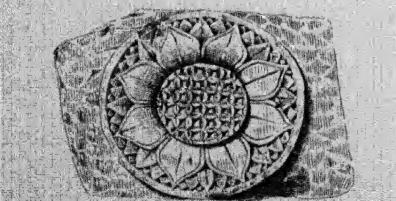
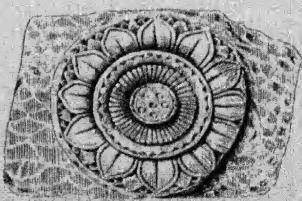


Fig. 3.



FRONT ELEVATION.

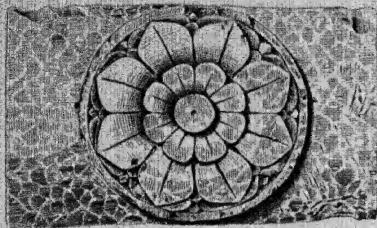


BACK ELEVATION.

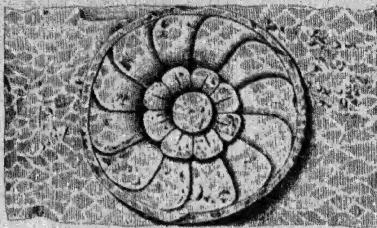
SCALES OF
INCHES 9 6 3 1 1
FOOT

MATHURA SERIES—KANKALI TILĀ.

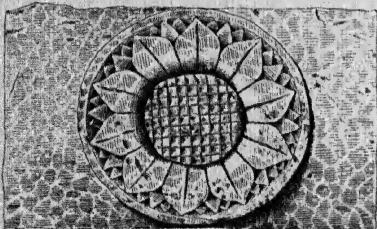
DETAILS OF RAIL-BARS.



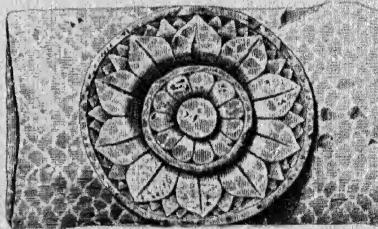
BACK ELEVATION.



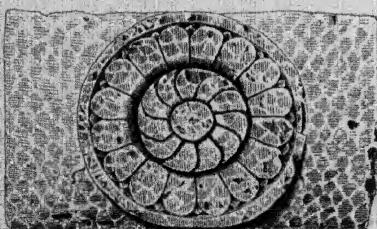
FRONT ELEVATION.



BACK ELEVATION.

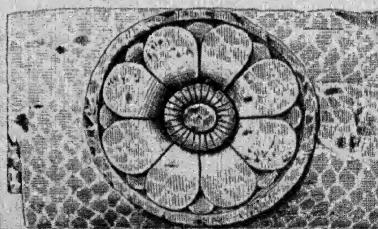


FRONT ELEVATION.



FRONT ELEVATION.

Fig. 3.



BACK ELEVATION.

SCALE OF FEET

INCHES 12 9 6 3

FOOT

MATHURA SERIES—KANKALI TILA.

DETAILS OF RAIL-BARS.

PLATE LXVIII.

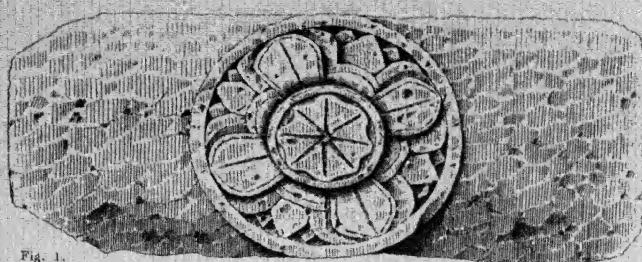


Fig. 1.

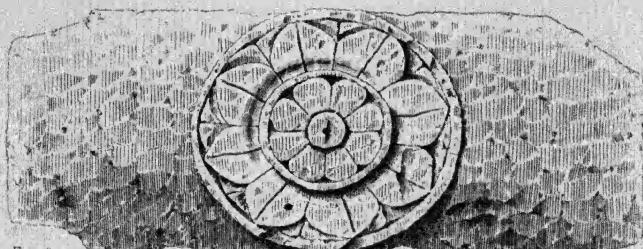


Fig. 2.

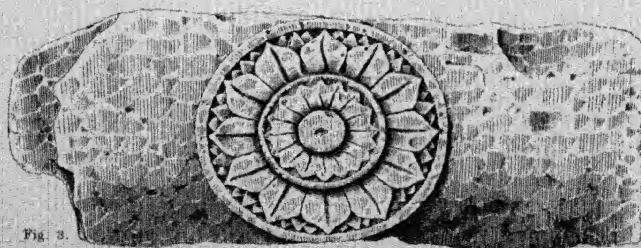


Fig. 3.

SCALE OF FEET

FEET

2

9

6

3

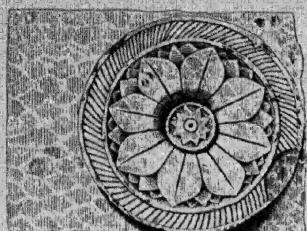
1

FEET

MATHURA SERIES.—KANKĀLI TILĀ.

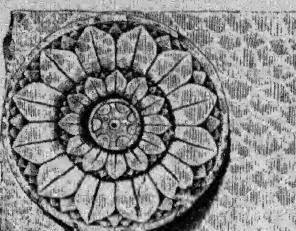
DETAILS OF RAD-BASE.

SECTION.



FRONT ELEVATION.

Fig. 1.



BACK ELEVATION.

Fig. 3.



Fig. 2.

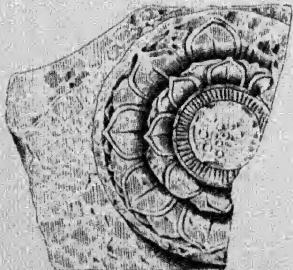
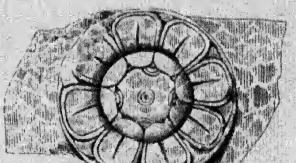


Fig. 4.

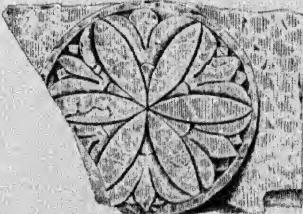


Fig. 5.

PLAN.



MATHURA SERIES.—KANKALI TILA.

DETAILS OF RAIL-BARS.



SECTION.

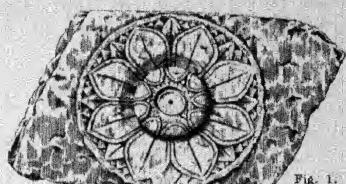


Fig. 1.

ELEVATION.

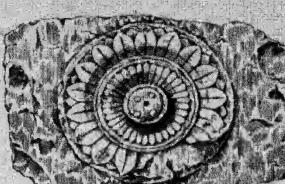


Fig. 2.



SECTION.

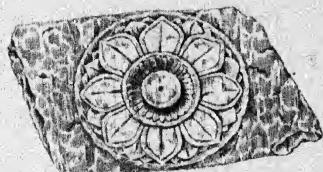
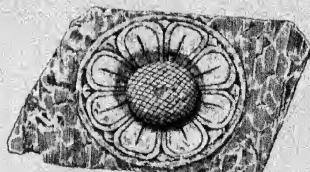


Fig. 3.

FRONT ELEVATION.



BACK ELEVATION.

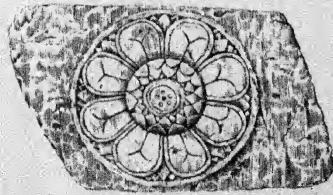


Fig. 5.

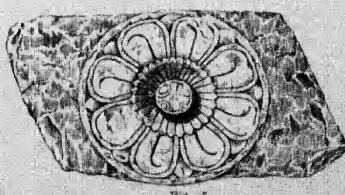


Fig. 6.

House Mill.

INCHES

12

6

6

3

SCALE OF FEET

FOOT

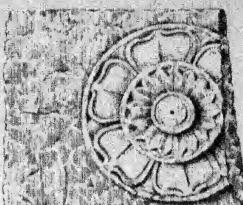
MATHURA SERIES—KANHĀLI TILA.

DETAILS OF RAIL-BARS.

PLATE LXXI.



FRONT.



ELEVATION.



Fig. 2.



SECTION.

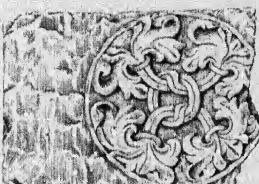


Fig. 3.

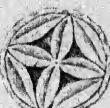


Fig. 4.

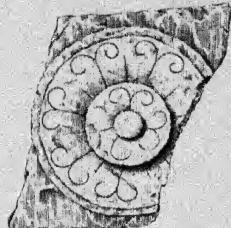


Fig. 6.



Fig. 5.

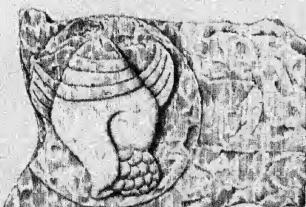
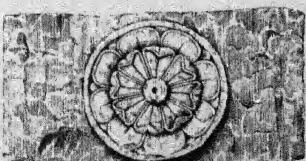


Fig. 7.

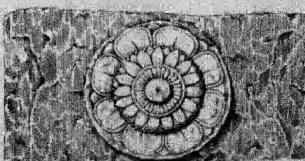


Fig. 8.



FRONT ELEVATION.

SECTION.



BACK ELEVATION.

SECTION.

MATHURA SERIES—KANKALI TILA.

DETAILS OF RAIL-BARS.

PLATE LXIX.



SECTION.

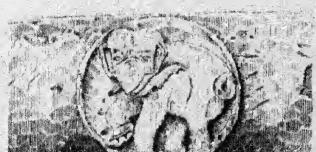
FRONT ELEVATION.

Fig. 1.



BACK ELEVATION.

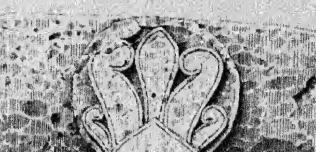
SECTION.



SECTION.

FRONT ELEVATION.

Fig. 2.



BACK ELEVATION.

SECTION.



SECTION.

FRONT ELEVATION.

Fig. 3.



BACK ELEVATION.



Fig. 4.

INCHES

10

9

8

7

SCALE OF FEET

6

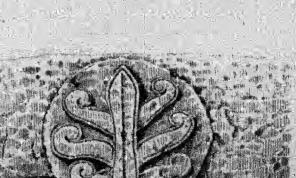


Fig. 5.





Fig. 1.



Fig. 2.



Fig. 3.

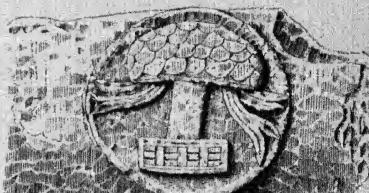


Fig. 4.

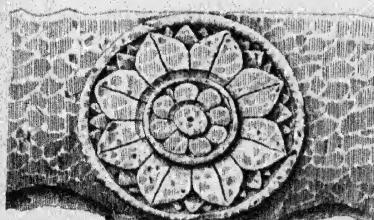


Fig. 5.

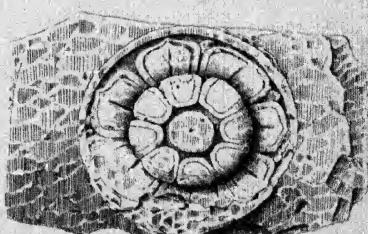


Fig. 6.

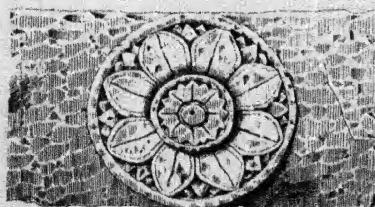


Fig. 7.

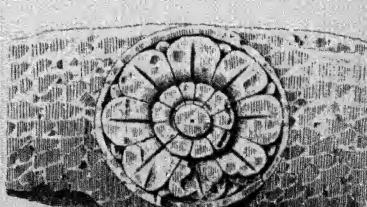


Fig. 8.

N.B.—

SCALE OF FEET
INCHES 0 3 6 9 12

FOOT

MATHURA SERIES—KANKALI TILA.

DETAILS OF RAD. BASE.

PLATE LXIV.



Fig. 1.



Fig. 2.



Fig. 3.

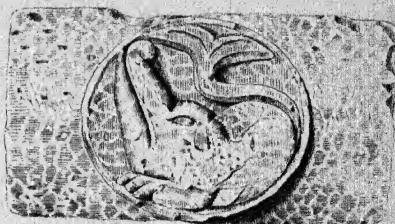


Fig. 4.

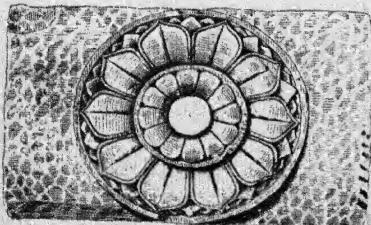


Fig. 5.

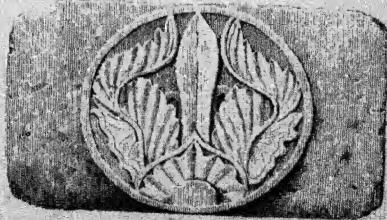


Fig. 6.

SCALE OF FEET.

INCHES 12 9 6 3 1

FEET

Photocromographied at the Surveyor of India's Office, Calcutta, October, 1888.

British Mus.
Museum.

MATHURA SERIES—KANKALI TILA.

PLATE LXXV.

DETAILS OF RAJ-BAS.



SECTION.



Fig. 1.

ELEVATION.



Fig. 2.

ELEVATION.

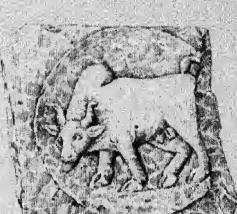


SECTION.



FRONT ELEVATION.

Fig. 3.



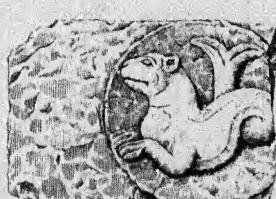
BACK ELEVATION.



SECTION.



SECTION.



FRONT ELEVATION.

Fig. 4.



BACK ELEVATION.



SECTION.



SECTION.



FRONT ELEVATION.

SCALE OF FEET.



BACK ELEVATION.



CHAPTER XIV.—ORNAMENTAL BOSSES ON RAILINGS.

PLATES LXV TO LXXVI.

ORNAMENTAL BOSSES ON RAIL BARS.

THIS series might have been abridged with advantage.

The ornaments figured in Plates LXV to LXX are not remarkable, except for their variety.

Cleverly-designed winged lions and other monsters are shown in Plate LXXI, figures 2 and 8 ; Plate LXXII, figures 3 and 4 ; Plate LXXIII, figures 1, 2, and 3 ; Plate LXXIV, figures 1 and 4 ; and Plate LXXVI.

The elegance of the leaf patterns in figure 3 of Plate LXXI and figure 6 of Plate LXXIV deserves notice.

The shell in figure 7 of Plate LXXI is an unusual ornament. It is the emblem of Neminātha, the twenty-second Jina, or Tirthamikara.

The edifice shown in figure 1 of Plate LXXII (back elevation) seems to be a peculiar kind of *Stūpa* or pedestal built in horizontal tiers. The heavy sausage-shaped garlands are similar to those worn by the seated Jina in Plate VII.

A sacred tree inside a railing adorned with streamers is depicted in figure 4 of Plate LXXIII.

Elephants in different positions are shown in figure 2 of Plate LXXII and figure 2 of Plate LXXIV.

A goose is delineated in figure 3 of Plate LXXIV, and antelopes and bulls are shown in Plate LXXV.

The elephant is the emblem of Ajitanātha, the second Jina ; the goose is the emblem of Sumatinātha, the fifth Jina ; and the antelope is the emblem of the sixteenth Jina, Śantinātha.

CHAPTER XV.—COPING-STONES AND PEDIMENTS.

PLATES LXXVII TO LXXXIV.

DETAILS OF COPING-STONES OF RAILINGS, AND A PEDIMENT.

In many instances the motive of the lower member of the decoration is a wavy band or garland, similar to that borne by men or boys in many Buddhist sculptures and in the central band of the *Torana* in Plate XIX. The upper member frequently consists of a combination of a row of bells with a beaded ornament.

Examples of deeply undercut foliage are seen in figure 3 of Plate LXXVII and figure 1 of Plate LXXXVIII. In the last-named example the combination of a grotesque animal's head with the foliage is very clever.

Bounding antelopes are shown in figure 3, Plate LXXVIII and figure 3, Plate LXXXII.

In Plate LXXIX, figure 2, a tiger is pursuing a pig. Plate LXXX, figure 3, gives a good representation of a rhinoceros; and a buffalo is shown in figure 1, Plate LXXXI.¹

Seated Jinas form part of the decoration in figure 1, Plate LXXXII. The female seated in a dormer window, in Plate LXXXIII, figure 1, resembles that in Plate XXXII.

The objects depicted in figure 2, Plate LXXXIII and figure 1, Plate LXXXIV, are not coping-stones, but fragments of the pediment of a steeple.

Plate LXXXII has been already published as Plate 87 of the "Journal of Indian Art and Industry" for October 1893, Volume V, No. 44.

¹ The rhinoceros is the emblem of Sri Amuktha, the eleventh Jina; the buffalo is the emblem of Vasupadys, the twelfth Jina.

MATHURA SERIES—KANKALI TILA.

PLATE LXXV.

DETAILS OF RECLINING.

Fig. 1.

SECTION.



ELEVATION.

Fig. 2.

SECTION.



ELEVATION.

SECTION.



FRONT ELEVATION.

Fig. 3.



BACK ELEVATION.

SECTION.

SECTION.



FRONT ELEVATION.

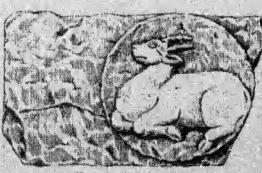
Fig. 4.



BACK ELEVATION.

SECTION.

SECTION.



FRONT ELEVATION.

Fig. 5.

SCALE OF FEET.

INCHES

12

9

6

3

0

Reproduced by permission of Indian Office, Calcutta, October 1888.



BACK ELEVATION.

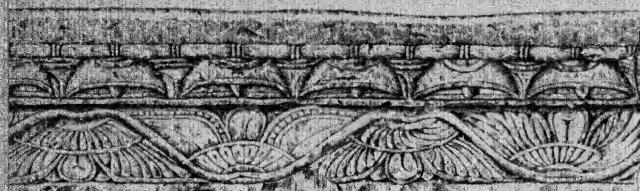
SECTION.

1 Page

MATHURA SERIES—KANKALI TILA

DETAILS OF COPING STONES.

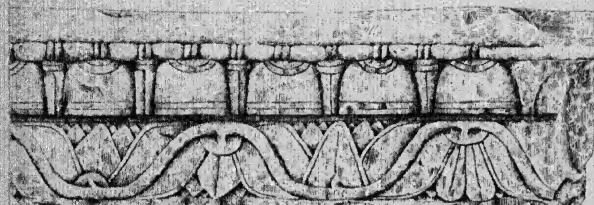
PLATE LXXVII.



FRONT ELEVATION.



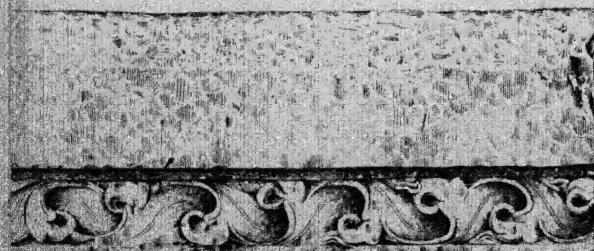
SECTION.



FRONT ELEVATION.



SECTION.



FRONT ELEVATION.



SECTION.

SCALE OF FEET

INCHES 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

MATHURA SERIRN - KANKĀLī TILĀ.

PLATE LXXXVIII.

DETAILS OF COPING STONES.



FIG. 1.
FRONT ELEVATION.

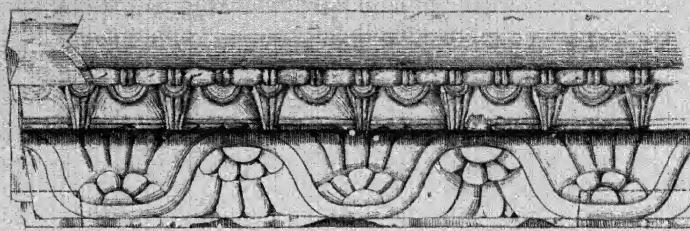


FIG. 2.
FRONT ELEVATION.

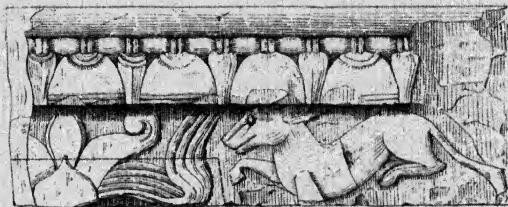


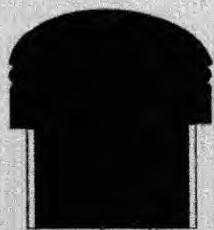
FIG. 3.
FRONT ELEVATION.



SECTION.



SECTION.



SECTION.



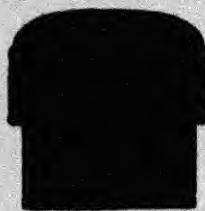
Reproduced by the Society of India Authors, Calcutta, October 1898.

MATHURA SERIES.—KANKALI TILA
DETAILS OF COPING STONES.—



FIG. 1.

FRONT ELEVATION.

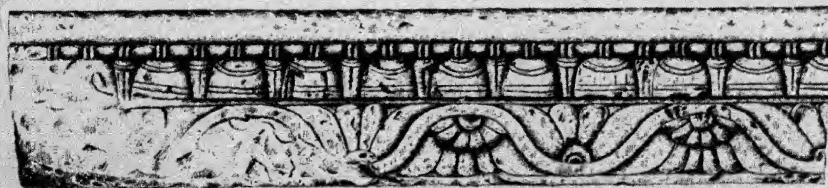


SOLUTION.



Fig

FRONT ELEVATION.



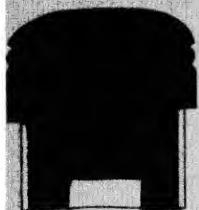
BAGS EQUATIONS.



Digitized by the Internet Archive in 2011 with funding from the Internet Archive Book Collection Program.

MATHURA SERIES.—KANKALI TILA

DETAILS OF COPING STONES.



SECTION.

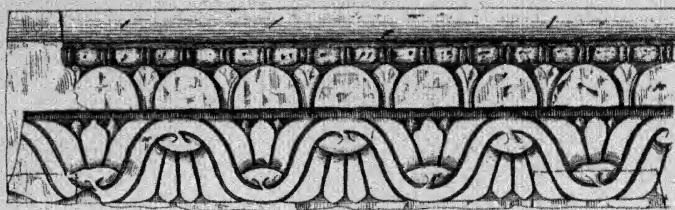
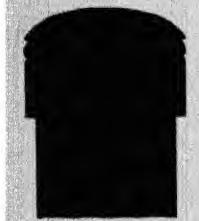


Fig. 1.

FRONT ELEVATION.



SECTION.

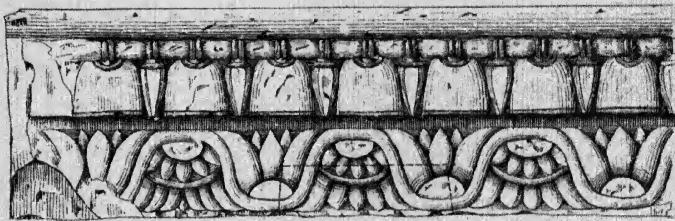


Fig. 2.

FRONT ELEVATION.



SECTION.

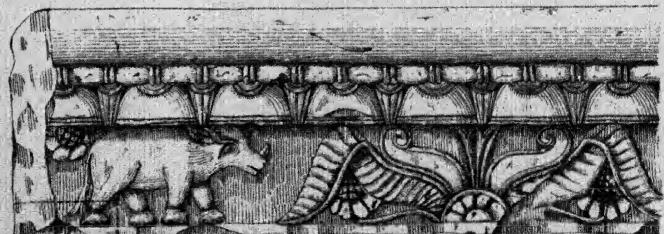


Fig. 3.

FRONT ELEVATION.

SCALE OF FEET

THOUSANDS

12

9

6

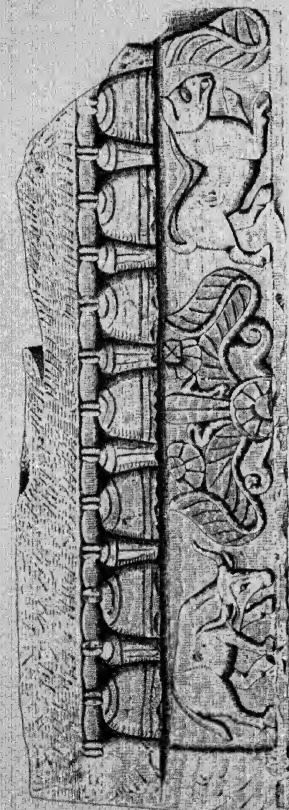
3

FOOT

Scale of feet based on the Survey of India's Levelling Survey, 1868-1882.

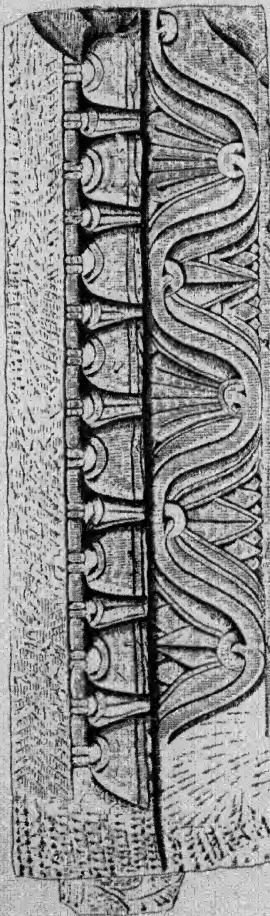
MATHURA SIEVES. KANKALI MATA

Drawn by D. G. Rossetti



FRONT ELEVATION.

SECTION.



FRONT ELEVATION.

SECTION.



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MATRUHA SERIES—KANKALI, U.P.

DETAILS OF COPIED STONES



SIDE ELEVATION.

Fig. 1.



SIDE ELEVATION.

Fig. 2.



SIDE ELEVATION.

Fig. 3.



FRONT ELEVATION.

Fig. 4.



BACK ELEVATION.

Fig. 5.



FRONT ELEVATION.



FRONT ELEVATION.

Fig. 7.



SIDE ELEVATION.

Fig. 8.



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Fig. 1.

SECTION.



Fig. 1.

SECTION.



Fig. 2.

Front Elevation.

SCALE OF FEET
Inches 12 9 6 3

SECTION.

POST.

MATUCHA SARCOPHAGA.—KAMKĀG, JĀM.

Drawn on Copper Plates.

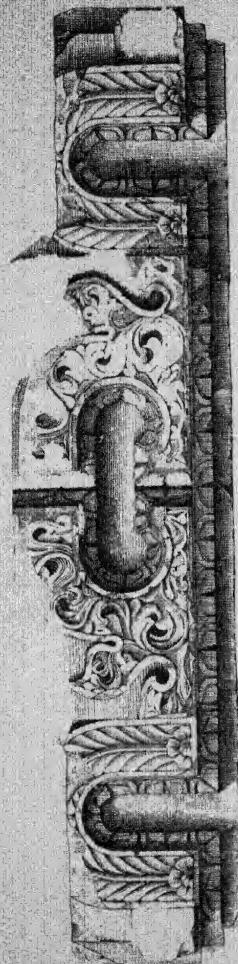


FIG. 1.
Front Elevation.

Sarcophagus.

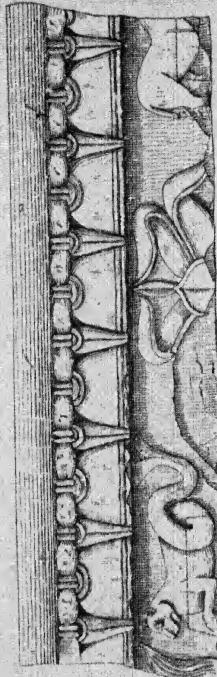


FIG. 2.
Front Elevation.

Sarcophagus.



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MATHURA SERIES.—KANKALI TILA.

Sculptured Panel representing Vardhamana seated under the Bodhi Tree.



INCHES

6

3

SCALE OF FEET

1 FOOT

Photo-intercepted at the Office of India Office, Calcutta, October 1888.

CHAPTER XVI.—A SEATED SAINT.

PLATE LXXXV.

A SEATED SAINT.

THE panel represented in this plate is said to have been found to the south of the shrine of Kankālī. It is in an imperfect state of preservation, and the inscription, which probably was recorded on the base, has been wholly lost.

Dr. Führer labels the plate as a “sculptured panel representing Vardhamāna seated under the Bodhi tree.” But for this description no justification exists. No Bodhi tree is represented. The panel simply has a leaf and stem border on the right and left sides. I am unable to find any indication that the personage represented is intended for Vardhamāna, or Mahāvīra, the twenty-fourth and last of the Jain Tirthankaras. The sign of Vardhamāna was a lion, and of such sign there is no trace.

Plates XCI and XCIV, *post*, give examples of undoubted images of Vardhamāna, with his lion cognizance in each case. Those images are, as usual, nude. The figure of the saint in the tablet under discussion is decently clothed, as are all his attendants. In reality it is impossible to identify the subject of the plate, or even to assert confidently that it is Jain. Dr. Führer himself declares that the remains in the Kankālī mound included those of a Buddhist *cūḍāra* and of a Vaishnava temple in addition to the more prominent Jain edifices. So far as I can perceive, the sculpture in Plate LXXXV does not possess any distinctive Jain character. Mr. Mukherji suggests that the principal personage may be intended for Krishna. All that can be said at present with certainty is that the composition represents a seated saint receiving the homage of his adherents. The saint has a large halo and a headdress which suggests a snake's hood. He is seated on a pedestal composed of four slabs of stone, which may be compared with the pedestal or *Stūpa* of five tiers shown in Plate LXXII, 1. The disciple on each side is clothed like his master, and wears a similar headdress.

In the group of five disciples below the pedestal, only one, the largest figure, wears the same headdress. The three other male figures to the right seem to have their hair tied up in a topknot. The figure on the left is that of a woman.

CHAPTER XVII.—SUNDY SCULPTURES.

PLATE LXXXVI.

FRAGMENTS OF SCULPTURE.

The headdress of figure 1 is noticeable.

The spirited delineation of a buffalo in figure 2 is probably from a coping-stone of a railing. Compare Plate LXXXI.

The meaning of the mutilated group in figure 3 is not apparent. The large male holds a staff in his left hand, which may be the handle of an umbrella held over a lost seated figure. Two diminutive figures, one certainly female, and the other perhaps male, appear over the woman's left shoulder. The group seems to refer to some legend, which might be Jain, Buddhist or Brahmanical.

MATHURA SCULPTURES.—KANKALI TILA.

FRAGMENTS OF STONE-CUTTED PLATES.



SIDE ELEVATION.



FRONT ELEVATION.



Fig. 2.

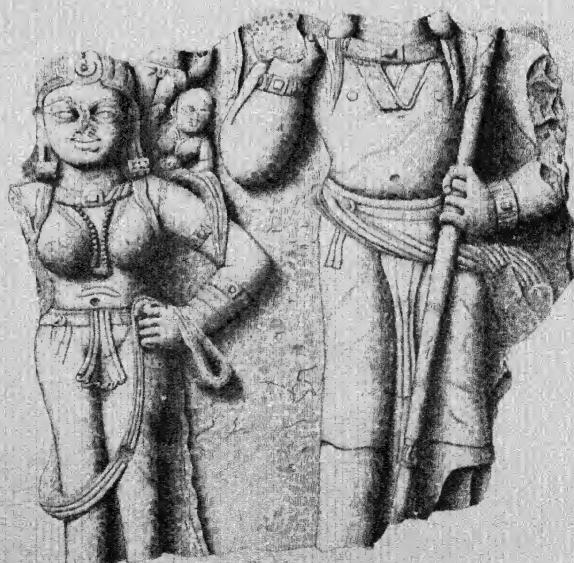


Fig. 3.

SCALE OF FEET.

INCHES.

2

3

6

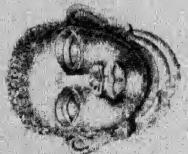
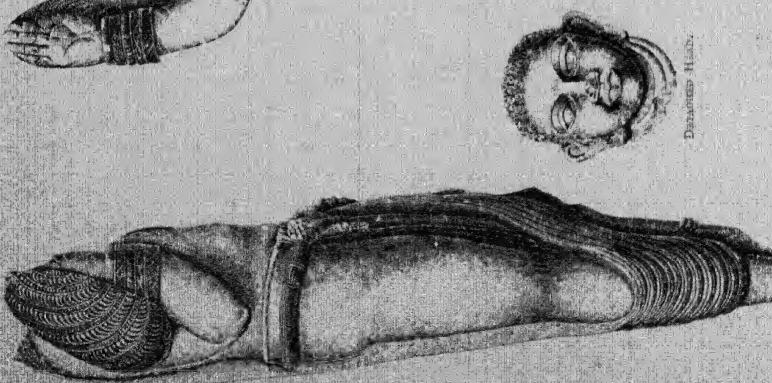
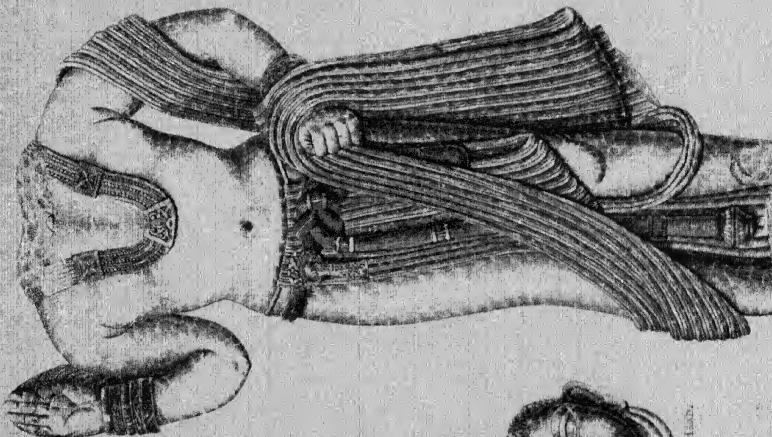
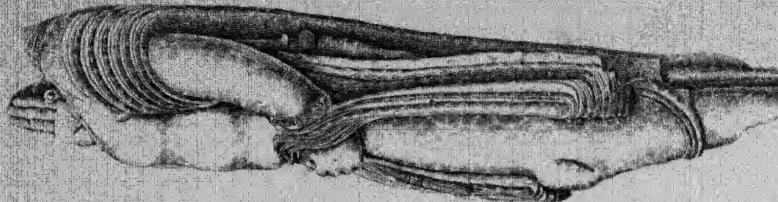
3

1 FOOT.

MATURĀ SĒBIS.—KANKĀLITĪK.

Lips—Stems or Yāmavātī.

PLATE LXCVI.



Side Elevation.

Front Elevation.

Back Elevation.

Scale
in FEET.

inches.

12 2 4 9

PLATE LXXXVII.

LIFE-SIZE HEADLESS STATUE.

THIS handsome statue is labelled in the Lucknow Museum as one of Buddha, and the plate is entitled by Dr. Führer "Life-size statue of Vardhamāna teaching." So far as I can perceive, there is no warrant for either description. There is nothing specially Jain or Buddhist in the design or execution of the work. Mr. Mukherji suggests that the image may be intended for that of a deity of the Brahmanical pantheon, raising his hand in the act of blessing. The ornaments worn are rich, and the drapery is cleverly executed.

The statue does not come from the Kankāli mound, but is said to have been found among the ruins of Ganeśvara about three miles north-west of Mathurā.

PLATE LXXXVIII.

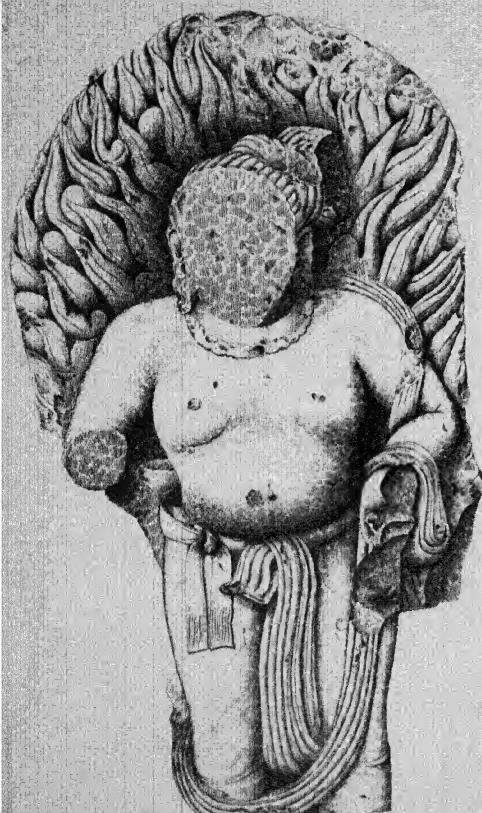
STATUE OF A BOY WITH AUREOLE OF FLAMES.

THE face, hands, and feet of this curious work have unfortunately been lost. The proportions of the figure are, as Mr. Mukherji observes, those of a boy, who is clothed in a waistcloth, with a sheet (*châdar*) thrown over his left arm. The headdress is peculiar, and the upper part of the figure from the elbows upwards is surrounded by an aureole of flames.

I cannot guess the identity of the personage represented. Dr. Führer's description of the statue as being one of the Jain saint Vardhamâna appears to be wholly without justification.

MATHURA SERIES.—KANKALI TILA.

STATUE OF VISHNUAMANA SURROUNDED BY THE FLAMING FLAME OF SANCTITY.



FRONT ELEVATION.

SIDE ELEVATION.

BRITISH MUSEUM

SCALE OF FEET.

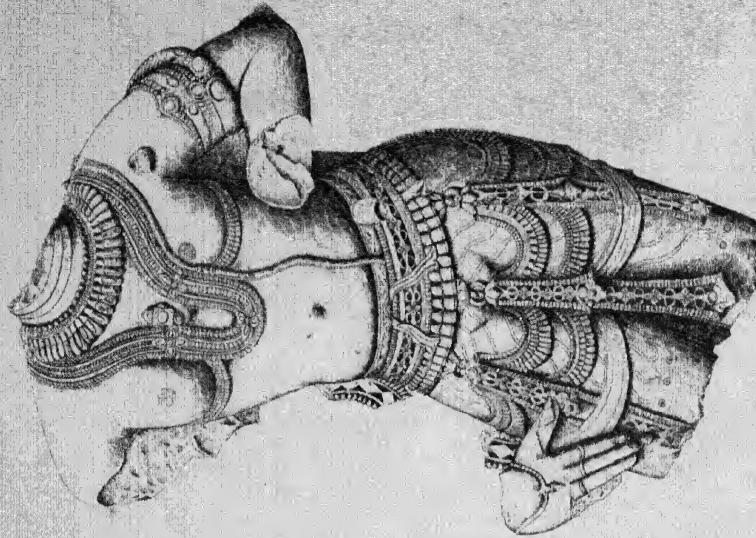
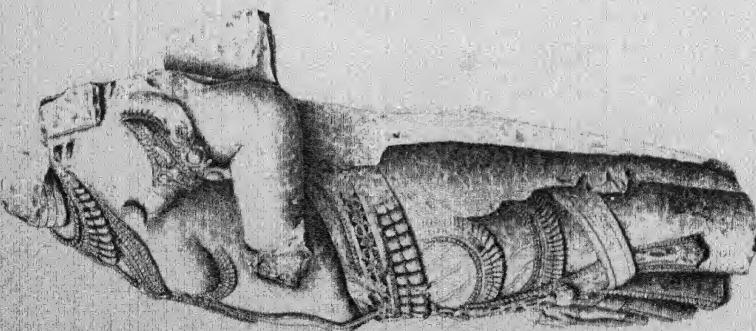
INCHES 12



MATHURA SERIES.—KANKĀLITILA.

STATUE OF YOGA-PYTHON.

PLATE LXXXIX.



drawn after

Statue No. 10.

SCALE OF FEET.

3

6

9

12

FRONT ELEVATION.

SIDE ELEVATION.

FRONT ELEVATION.

SIDE ELEVATION.

PRINTED AND PUBLISHED AT THE BUREAU OF ASIAN STUDIES, CALCUTTA, 1905.

PLATE LXXXIX.

STATUE OF A ROYAL PERSONAGE (?)

THE style of clothing and rich ornaments of this mutilated statue indicate that a person of high rank is represented. The right hand remains and rests on the thigh just above the knee. Long arms are a traditional attribute of the ideal king, and the length of the arm in this work justifies Dr. Führer's label of it as the statue of a royal personage.

No sectarian marks are visible, and the image may have formed part of the decoration of a Brahmanical temple. It is said to have been found in the Kankálí mound.

CHAPTER XVIII.—QUADRUPLE JAIN IMAGES.

PLATE XC.

THREE QUADRUPLE IMAGES OF JAIN TIRTHAMKARAS.

THE sculptures illustrated in this plate are of more interest and importance than those treated of in the last few pages.

Figure 1.

This small work represents a quadruple image of an unnamed Jain saint, perfectly nude. It was found in the western part of the Kankali mound, near the second, or Digambara, temple.

Dr. Bübler's transcription and translation of the inscription are as follows :—

- A. 1. *Sau XV gri III di Iasyd purve[ā]ya*
 B. 1. . . . *likāto kulaṭo aryya Jayabhūti*
 C. 1. *syu kīnīnāda aryya Saṅgamikē kītua—*
 D. 1. *aryya Vasulāya [nirvartta]nam*
 A. 2. . . . *lasya dhi[tu] . . . i . . . dho veni—*
 B. 2. *śreshṭhi[sa] dharmapatiye Bhaffi[se]nuya*
 C. 2. . . . *[mātu] Kumaramitayo dāvūn bhagavato [pra] —*
 D. 2. *mā sabbato bhaḍrikā.*

" [Success!] In the year XV, in the third month of summer, on the first day, on that (*date specified as*) above, a fourfold image of the Divine one, the gift of Kumaramitā (*Kumāramitrā*), daughter of . . . la, daughter-in-law of . . . , first wife of alderman (*śreshṭhi*) Venī, mother of Bhaffisena, (*was dedicated at*) the request of the venerable Vasulā, the female pupil of the venerable Saṅgamikā, the female pupil of the venerable Jayabhūti out of the [*Me*]lika *Kula*.¹"

The lines shown in the plate are B.1, 2.

Bübler's translation of *Bhagavato* by the phrase "the Divine one" is not quite accurate. Jain saints were not regarded as gods, and the rendering "worshipful," or an equivalent, would be preferable.

The translation of *śreshṭhi* by "alderman" is also not convincing. I think it probable that the word meant "banker," the modern *Seth*.

The expression *pratimā sabbato bhaḍrikā*, "beautiful on all sides," is a technical term for a quadruple image.

The date and characters show that the image was dedicated in the reign of Kanishka. The year may be provisionally interpreted as approximately equivalent to A. D. 75.²

Figure 2.

This work closely resembles that depicted in figure 1, though the hair is differently treated.

The Jina shown in the plate is Pārvanāth, the remains of his canopy of snake-hoods being discernible.

¹ "Epigraphia Indiae," Vol. I, p. 382, No. 11.

² I desire that stress may be laid on the words "provisionally" and "approximately." I am satisfied that the Kushān dates are not expressed in the Saka era, and I agree with M. Boyer that the Saka era probably coincides with the accession of the Satrap Nahapāna in Western India, and that it originated in the West, not in the North, of India. See, *ante*, page 5, note 1. The assumption that the Kushān era began about A. D. 60 or 65 seems to fit the facts.

The inscription, as read and translated by Bühler, is as follows :—

- A. 1. *Siddha Ko[tt]i yato gopato Uchenā—*
- 2. *garito tākhalo Banhādāsiāto*
- 3. *kulato tīrigrihato sambhokato*
- 4. *arrya Jēchhāhastīrya tishyo a[ryya Mi]hi[lo]*
- B. 1. *ttasya tishy[o] arya Kshera*
- 2. *[ko] vāchako tasya nirvata—*
- 3. *na Vara[nā] hanti [aya]*
- C. 1. *cha Deviya cha dhita jaya.—*
- 2. *derasya vadhu Moshiniye*
- 3. *vadhu Kūtharya Kamutharya*
- D. 1. *dhamrapa[ti]ha Sthirāc*
- 2. *dana kavadobhadrika*
- 3. *sarrasatrana hitusukhaye.*

" Success ! The pupil of Ayyajeshṭahasti (*Jyeshṭahastin*) out of the Kottiya *gāya*, the Uchenagari (*Uchenāgarī*) Śākhā, (and) the Banhādāsi (*Brahmadāsika*) kula, (*was*) Aryamihila (*Ārya-Mihira*) ; his pupil (*was*) the preacher (*vāchako*) Arya-Kshera (*Ārya-Kshera*) ; at his request a fourfold (*image was dedicated as*) the gift of Sthirā, daughter both of Varapāhasti (*o hastin*) and of Devi, daughter-in-law of Moshint (*and*) first wife of Kuthā Kasutha for the welfare and happiness of all creatures."

The A face is shown in the plate.

The record is a capital example of the ill-spelled and ungrammatical composition which is common in this class of inscriptions. It is also a good example of a spiritual pedigree, and gives valuable details as to the constitution of the Jain church.

The inscription is not dated, but seems to be of approximately the same date as that shown in figure 1.

Mr. Mukherji notes that in the Lucknow Museum a wrong label is attached to the original.

Figure 3.

The work here figured is larger, and about a thousand years later in date than the sculptures just described. The style of Jain images is so conventional that the difference in age is not apparent from mere inspection. The fourfold image is that of Vardhamāna, whose lion cognizance is shown below his seat.

One side of the pedestal, not shown in the plate, is inscribed. The transcription and translation, according to Bühler, are as follows :—

- L1. *Śri Jinadeva! Sāristadānu Srt Bhāra devanāmābhūt āchārya Vijayasiṅga—*
- 2. *tachchhishyastene cha proktaih suśrāvakair Navagrāma Sthāndisthvi svasaktitah*
- 3. *Vardhamānatāturbibhā kārityoām sabhaktibhī*
- 4. *sanvatasarai 1080 Thāmbaka Pa—*
- 4. *papkābhyām ghātitah. Om.*

" Om ! The illustrious Jinadeva (*was*) a Sūri ; after him was he who is named the illustrious Bhāvadeva. His pupil (*is*) the Āchārya Vijayasiṅga (*Vijayasiṁha*). Exhorting by him the virtuous laymen, who reside in Navagrāma, Sthāna, and other (*towns*), caused to be made, full of devotion, (*and*) in accordance with their means, this fourfold Vardhamāna ; it was fashioned in the (*Vikrama*) year 1080 by Thambhaka and Pappaka. Om ! "

¹ " *Epigraphia Indica*, " Vol. II, p. 209, No. XXXVII. See Boyer, " L' Époque de Kaniska " (g. a. Malgoin, 1900, pp. 571—575). The translation in the text has accidentally omitted the words "out of the Sirigrīha सिरिग्रीहा." The inscription dates from the early years of Kaniska.

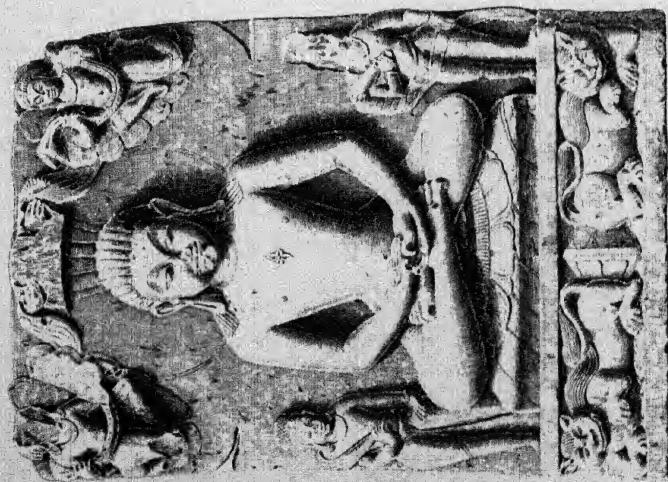
² " *Epigraphia Indica*, " Vol. II, p. 211, No. XL.

The characters, as Bühlér observes, admit of no doubt as to the era used. The day of the week or month not being specified, the exact equivalent date A. D. cannot be determined. But the year may be taken as A. D. 1023. The date was probably expressed in the northern fashion, that is to say, according to a year in which the month ends with the full moon. The exact equivalent year depends on the circumstance whether the writer counted 1080 years as expired, or the ten hundred and eightieth year as current. Both modes of reckoning were in use.

The inscription was recorded within about five years of the sack of Mathurā by Mahmūd of Ghaznī in A. D. 1018, when the temples are said to have been burnt. It would seem that the Jain temples on the Kankāla mound must have escaped destruction.

MATHURA SERIES—KANKALI THA.

ANCIENT DANCES OF VASUDEVAKA.



FEET

FOOT

TABLE

INCHES

12 10 8 6 4 2 1

CHAPTER XIX.—VARDHAMANA.

PLATE XCI.

TWO IMAGES OF VARDHAMĀNA.

THE statues figured in this plate are identified as being representations of Vardhamāna by the lions in the pedestals. The defaced inscription in early characters of the right hand figure begins with the word *namo*, "homage." That figure is seated under his sacred tree. One of his attendants is a Nāga, with a canopy of cobra hoods. The other image is seated under a small canopy. Both figures are attended by angels, or *Gandharvas*, hovering in the air and offering garlands.

PLATE XCII.

LIFE-SIZE IMAGE OF A SEATED JINA.

THE loss of the pedestal, on which the distinctive symbol would have been carved, makes it impossible to say which of the twenty-four Tirthāṅkaras is here represented.

The aureole is a fine and elaborate piece of work. The deeply undercut foliage in the band of sculpture surrounding the rays proceeding from the head indicates that the statue was executed while art still flourished, probably during the Kushān period.

It is believed that this image was not found in the Kankālī mound, but the exact findspot is uncertain.

MATHURA SERIES.—KANKĀLĪ TILĀ.

LIFE-SIZE IMAGE OF BEATED JINA.



INCHES 12

SCALE OF FEET

2 FEET

MATHURA SERIES.—KANKALI TILĀ.

SMALE IMAGE OF SEATED VARUDHAMĀNA.



INCHES 12

9

6

3

SCALE

FOOT

Photograph reproduced at the expense of Mr. G. E. SMALE, Calcutta, October 1906.

PLATE XCIII.

SEATED IMAGE OF VARDHAMĀNA.

THIS work seems to belong to approximately the same period as that last described. The lions on the pedestal indicate that the saint represented is Vardhamāna.

Between the lions two kneeling worshippers adore a sacred wheel with thirteen spokes. The rays of the aureole are in the form of leaves, and are surrounded by elaborately-carved bands and mouldings.

The saint sits in front of a *torana* gateway, parts of which are shown.

The traces of an inscription are illegible.

PLATE XCIV.

VARDHAMĀNA, SURROUNDED BY THE PREVIOUS 23 TIRTHAṄKARAS.

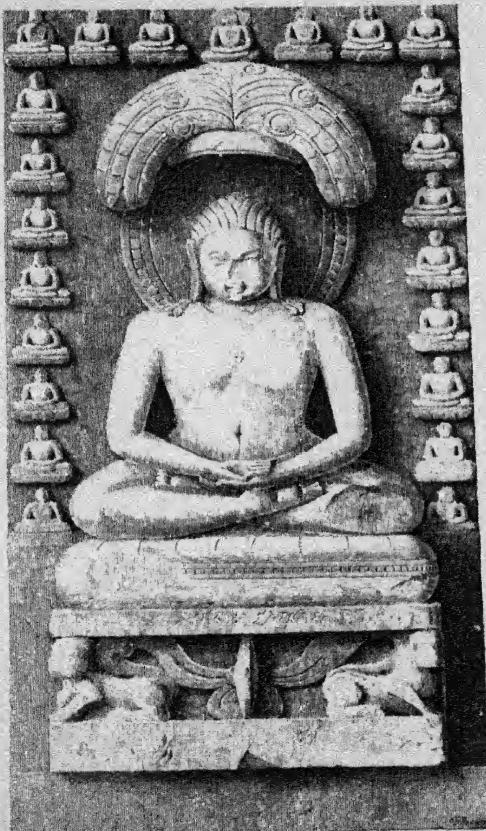
THE saint is represented seated in the usual attitude of meditation (*dhyānamudrā*), on a cushion. The lions in the pedestal show that Vardhamāna or Mahāvira is the person represented. His 23 predecessors in miniature are arranged as a border, seven at the top and eight at each side.

The arrangement of the hair of the principal figure is in rolls, nearly as in Plate XC, figure 1, and not in conventional curls as in Plates XCII, XCIII, XCV, and XCVI. The form of the upper canopy is also unusual, and is perhaps intended for a conventional tree.

The inscription on the pedestal is unfortunately very imperfect. It includes the word *pratimā*, "image." The characters may date from the fifth century A. D. So far as I can ascertain, this record has not been edited. The slab was discovered in the season 1889-90.

MATHURA SERIES.—KANKĀLI TILĀ.

IMAGE OF VARDHAMĀNA SURROUNDED BY THE PREVIOUS 23 TIRYAKARAS.



SCALE

INCHES 12

6

FOOT

MATHURA SERIES.—KANKALI TILĀ.
COLOSSAL IMAGE OF SEATED TIRTHAMKARA, DATED SAMVAT 1038.



INCHES

2 8 6 3

SCALE OF FEET

2 FEET

MATHURA SERIES.—KANKALI TILÂ
COLOSSAL IMAGE OF SEATED TIRUMAKARA, DATED SAMVAT 1134.



INCHES 12

6

2

SCALE OF FEET.

2 FEET.

CHAPTER XX.—COLOSSAL JAIN IMAGES.

PLATES XCV AND XCVI.

COLOSSAL IMAGES OF SEATED TIRTHAMKARAS, DATED SAMVAT 1038 AND 1134.

THESE statues are remarkable only for their dates, Vikrama Samvat 1038, equivalent to A. D. 981, and Vikrama Samvat 1134, equivalent to A. D. 1077. The inscriptions, according to Dr. Führer, state that the dedications were made by the Śvetāmbara community of Mathurā.¹

The image dated V. S. 1080, A. D. 1023, previously described (Plate XC, figure 3), was dedicated by the Digambara sect, and was found near their temple to the west. These two colossal images dated 1038 and 1134 were found in December 1889 near the more central temple, which seems to have belonged to the Śvetāmbara sect.

Photographs of them were taken at the time of the discovery by local artists, Chunni Lal and Bhawani Ram, who also photographed from the well a general view of the excavations, in which both statues are shown.

The sack of Mathurā by Mahmūd of Ghazni took place in A. D. 1018. One of these images was set up before, and the other nearly sixty years after that event. Whatever may have been the exact amount of destruction wrought by the invader, it is clear that the Jains continued to occupy their holy places with little interruption.

¹ "Progress Report" for 1890-91, p. 16.

PLATE XCVII.

PEDESTALS OF COLOSSAL JAIN IMAGES.

THE pedestals in this plate are very similar to those of the colossal statues figured in Plates XCV and XCVI. The upper pedestal bears a mediæval inscription which is not legible in the plate. The details of the ornament do not present any feature of special interest.

MATHURA STYLIS.—KANKALI TILA.

DETAILS OF CARVING ON PAIRS OF COLUMNS OF PALACE OF SHASTRI TIRATARAS.



Fig. 1.

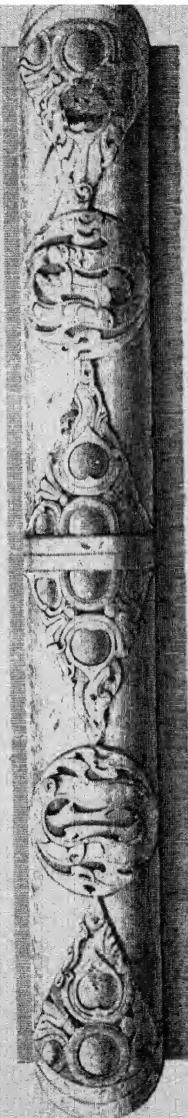


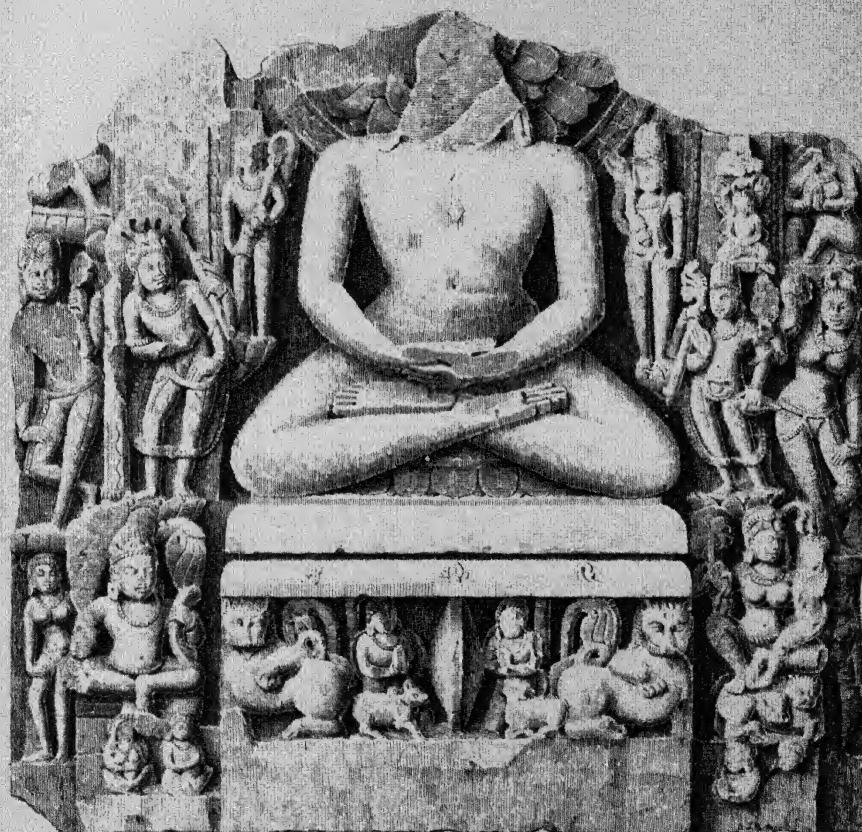
Fig. 2.



Photocome from photograph in blue drawing of Prof. G. G. O'Brien, Calcutta, October 1908.

MATHURA SERIES.—KANKĀLÌ TILĀ.

ANCIENT IMAGE OF RISHABHA, THE FIRST TATHĀGATA.



INCHES

12

9

6

3

SCALE OF FEET

FOOT

CHAPTER XXI.—RISHABHANATH AND SARASVATI.**PLATE XCIII**

IMAGE OF RISHABHANĀTH OR ĀDINĀTH, THE FIRST TIRTHAMKĀRA.

This elaborate sculpture, found in the Kankālī mound in February 1890, is unfortunately much mutilated. The head of the principal figure has been lost, and of the inscription on the pedestal nothing remains but faint traces. The characters seem to be of early form. The attendant figures, male and female, are unusually numerous, and seem to include deities of the Hindu pantheon. The supporters of the pedestal (*siṅhāsana*) are lions, as in Plates XCI and XCIII. But in the sculptures figured in those plates the lions are alone, and thus indicate that the Jina represented is Vardhamāna. In this case the presence of two diminutive bulls between the lions indicates that the personage honoured is Rishabhanāth, "the Bull-lord."

Statues of Rishabhanāth are not common in Northern India.

PLATE XCIX.

STATUES OF SARASVATI AND A FEMALE.

THESE two mutilated female statues are among the most curious and interesting of the collection.

The figure on the left side of the plate shows the lower half of a standing woman holding in her left hand in the conventional way a folded sheet. She wears bracelets and anklets and a broad ornamental girdle tied with a string. It is not quite clear whether the legs are intended to appear naked or clothed. The pendant string of the waistband bears an inscription in two lines. The characters are archaic and bear a general resemblance to those used in the time of the Satrap Śodasa, but some of them are strange to me, and I am unable to decipher them. They are 17 in number, and, so far as I can make them out, I read them as follows:—

Line 1.	1 <i>Ri</i> (<i>t A</i>)	2 <i>ka</i>	3 <i>ba</i> (<i>t bu</i>)	4 <i>ta</i>	5 <i>ga</i>	6 <i>da</i> (<i>t da</i>)	7 <i>na</i> (<i>t ne</i>)	8 ?	9 <i>m</i>	10 ?
Line 2.	11 <i>re</i> (<i>t</i>)	12 <i>hi</i> (<i>he t</i>)	13 <i>ka</i>	14 ?	15 ?	16 ?	17 <i>go (t)</i> (<i>lo ?</i>)			

The first letter is clearly a form of the vowel *a*, and may be read as *a*; but I am inclined to think that it is intended for the vowel *ri*. The first word seems to be a proper name in the genitive, and the second word seems to be *dānam* "gift." But what the meaning may be of the strange marks on each side of the *m* (Nos. 8 and 10) I cannot tell.

Character No. 15 looks like the numeral 9, and character No. 13 might be either *ka* or 4. Perhaps this second line records a date.

The right hand figure represents a headless statue of Sarasvati, the goddess of speech and learning, found in 1889 near the first or eastern temple in the mound, which seems to have belonged to the Śvetāmbara sect.

The goddess is shown sitting squatted, with her knees up, on a rectangular pedestal, holding a manuscript in her left hand. The right hand, which was raised, has been lost. The figure is clothed in very stiffly executed drapery, a small attendant with hair dressed in rolls stands on each side. The attendant on the left wears a tunic and holds a jar—the attendant on the right has his hands clasped in adoration.

The inscription on the pedestal is in seven lines, of which the last is imperfect.

The transliteration and translation by Bühler are as follows:—

- Line 1. [Sid]dhain sav LIV¹ himaftamāse chaturthe IV divase X²—
 2. sya purvvāyāḥ Koṭiyāto [ga]ṇāto Sthāni[y]āto kulāto
 3. Vairāto sākhatō Śrīgīt[a] to sambhogāto vāchakasāryya—
 4. [H]astahastiṣya śishyo gaṇiṣya aryya Māghahastiṣya śraddhachāra vācha kasya a—
 5. ryya Devasya nirvartane Govasya Sihaputrasya lohikakārukasya dānash
 6. sarvavasatvānāṁ hitasukhā eka—Sarasvati pratiṣṭhāpita avatale rāṅgānarttano.
 7. me — “ ”³

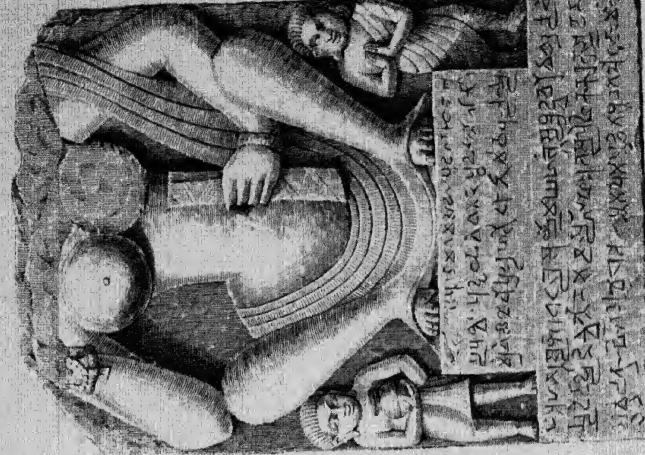
¹ The plate clearly reads XLIV.

² The plate seems to read XI or XII.

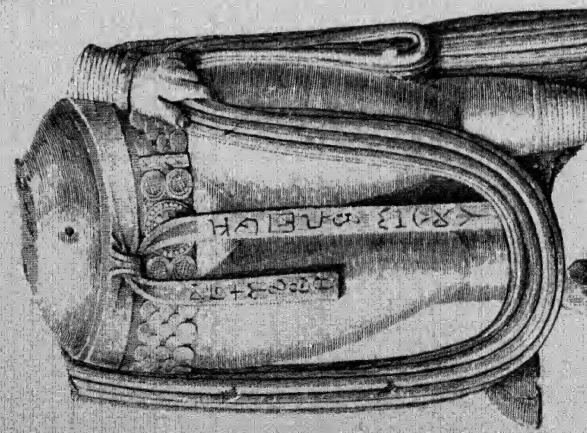
³ I doubt if all the letters have been accurately copied in the plate ("Epigraphia Indica," Vol. I, p. 391, No. XXI).

MATHURA SERIES.—KAMALI MALLA.

DETAILS OF ANCIENT STONEWORK.



SEATED IMAGE OF SARVANATI, SET UP IN SANKAR 54.



BASEMENT OF ANCIENT FEMALE STATUE.



Photograph reproduced by arrangement of Indian Museum, Calcutta. 22 Nov. 1906. Chittagong, October 1905.

"Success! In the year 54 (?), in the fourth, 4, month of winter, on the tenth day, on the (*lunar day specified*) as above, one (*statue of*) Sarasvati, the gift of the smith Gova, son of Siha, (*made*) at the instance of the preacher (*vāchaka*) Aryya-Deva, the *braddhacharo* of the *ganin* Aryya Māghahasti, the pupil of the preacher Aryya Hastahasti, from the Kottiyā *gaya*, the Sthāniya *kula*, the Vairā *śikhi*, and the Srigrīha *sambhogā* has been set up for the welfare of all beings."

In the *avatālu* my stage dancer (?)

In the plate the date clearly reads XLIV, not LIV as doubtfully read by Bühler. This date is probably expressed in terms of the Kushān era.

The record is a good example of a spiritual pedigree, and gives several particulars as to the organization of the Jain church. Images of Sarasvati are said to be still met with in Jain temples.

CHAPTER XXII.—SUNDY SCULPTURES.

PLATE C.

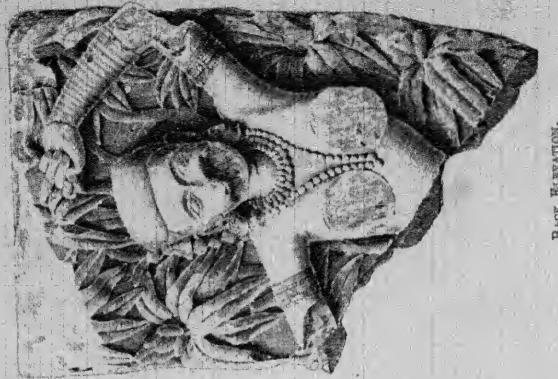
SCULPTURED BRACKET OF A *TORANA* BEAM.

This plate is here out of place, and should have come earlier in the series, with Plates XXXIV to XXXVII.

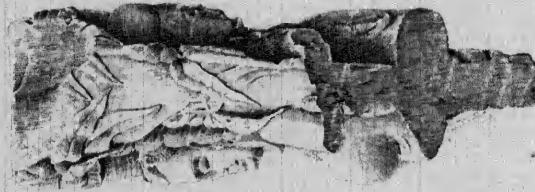
The headdresses of the two female figures are curious, and the foliage behind both is admirably executed.

MATHURA SERIES.—KANKALI TILA.

FRAGMENT OF DOUBLE EQUINATED BRAHMIN SUPPORTING THE ROOFED END OF TORANA BEAM.



BACK ELEVATION.



SIDE ELEVATION.



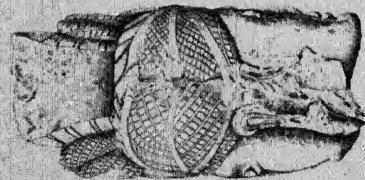
FRONT ELEVATION.



Engraving reproduced at the Society of Asian Studies, October 1960.

MATHURA SERIES.—KANKALI TILLA.

DATA SHEET



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2007 EDITION

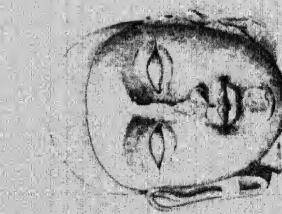


SUS 100

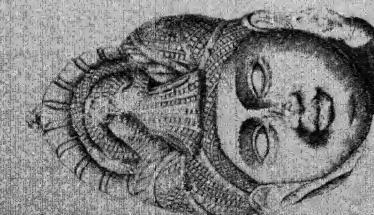
5



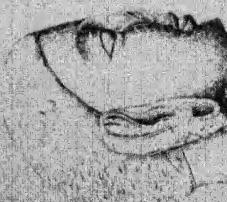
五



5
四



Ergonomics



三



PLATE CI.

HEADS.

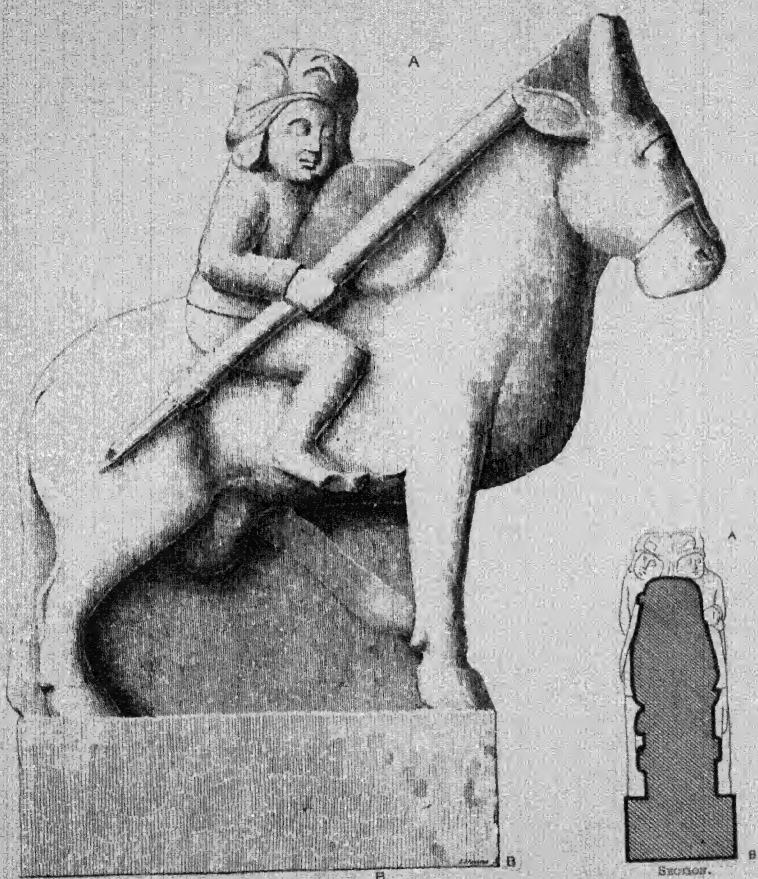
THESE heads are of little interest. The various styles of headdress and arrangement of the hair may be noticed.

PLATE CII.

DOUBLE-FACED RIDER ON BULL.

THIS curious sculpture is said by Dr. Führer to have formed the pinnacle of a gateway. It was found to the north of the Kankali mound.

The execution is rude, and the general appearance of the work is archaic. The rider carries in his hand a broken shaft, which might be that either of a spear or a trident. Mr. Mukherji suggests that the figure may be an image of Śiva or Mahâdeo. It is possible that this explanation may be correct, even if the sculpture belonged to a Jain edifice, for the Jains do not ignore the existence of the Hindu gods.

MATHURA SERIES--KANKALI TILA.
PINNACLE OF GATEWAY, REPRESENTING A DORMANT BULL-RIDER.

THREE FEET

SCALE

INCHES

12

8

6

4

3

FOOT

INCHES

12

8

6

4

3

2

1

0

SCALE OF FEET

1 FOOT

Photograph supplied by the Survey of India Office, Calcutta, October 1888.

MATHURA SERIES—KANAKA GATE



Drawing & Block Office, Government of Oudh.

Photographer

Inscribed Native Stupa found near Hati Gate.

CHAPTER XXIII.—SUPPLEMENT.**PLATE CIII.****A JAIN VOTIVE STŪPA.**

This plate is from a photograph of a small votive *Stūpa* 10½ inches in height found by Mr. Mukherji near the Holi Gate of Mathurā.

It gives a good idea of what a Jain *Stūpa* was like, and may be compared with Plates XII and XV *ante*.

The inscription opens with the words *Namo arahato Vardhamānave*, “ adoration to the arhat Vardhamāna,” in characters similar to those of the Kushān period, or perhaps a little later.

Buhler was under the impression that miniature votive *Stūpas* were not in use by either Buddhists or Jains at an early period, the common Buddhist examples dating from the eighth to the tenth century A. D.¹

This specimen shows that the use of elaborately-sculptured miniature votive *Stūpas* by the Jains began early.

¹ “A legend of the Jainas *Stūpa* at Mathurā” (*Sitzungsberichte der Kaiser. Akademie der Wissenschaften. Wien*,” Band CXXXVII, 1897; reprint, p. 13).

PLATE CIV.

GANESA.

This photograph of an image of Ganesa; seemingly of late date, is of interest as showing that Brahmanical sculptures have been found in the Kankali excavations.

MATHURA SERIES - KANKALI TILA.

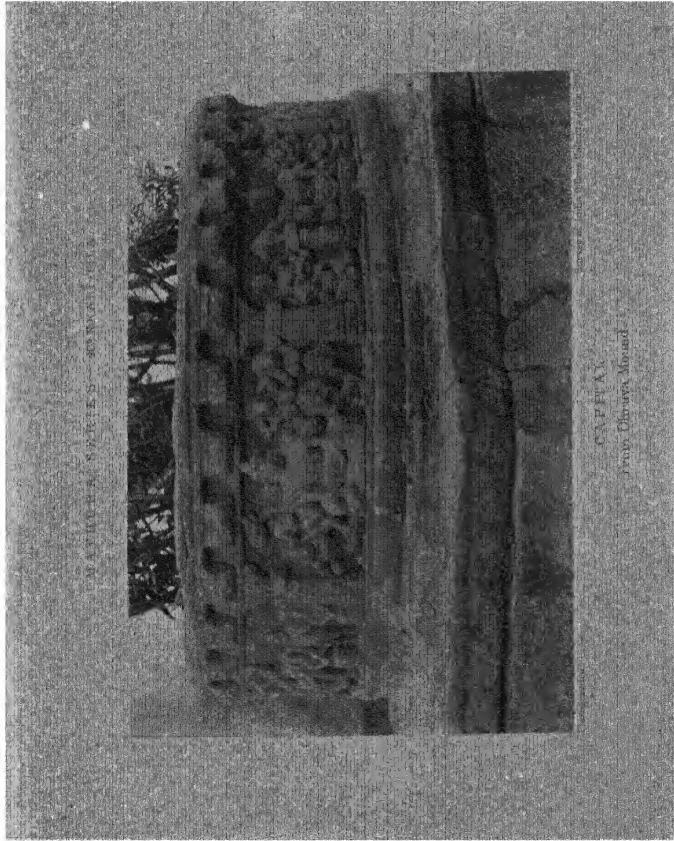
PLATE CIV.



Survey of India Wilson Collection July 1911

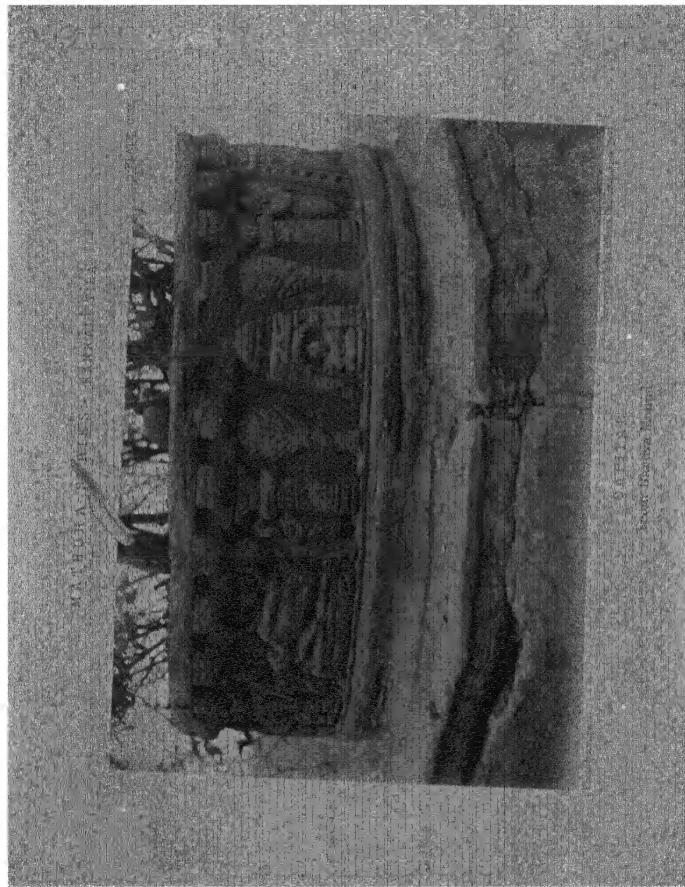
GANESA:

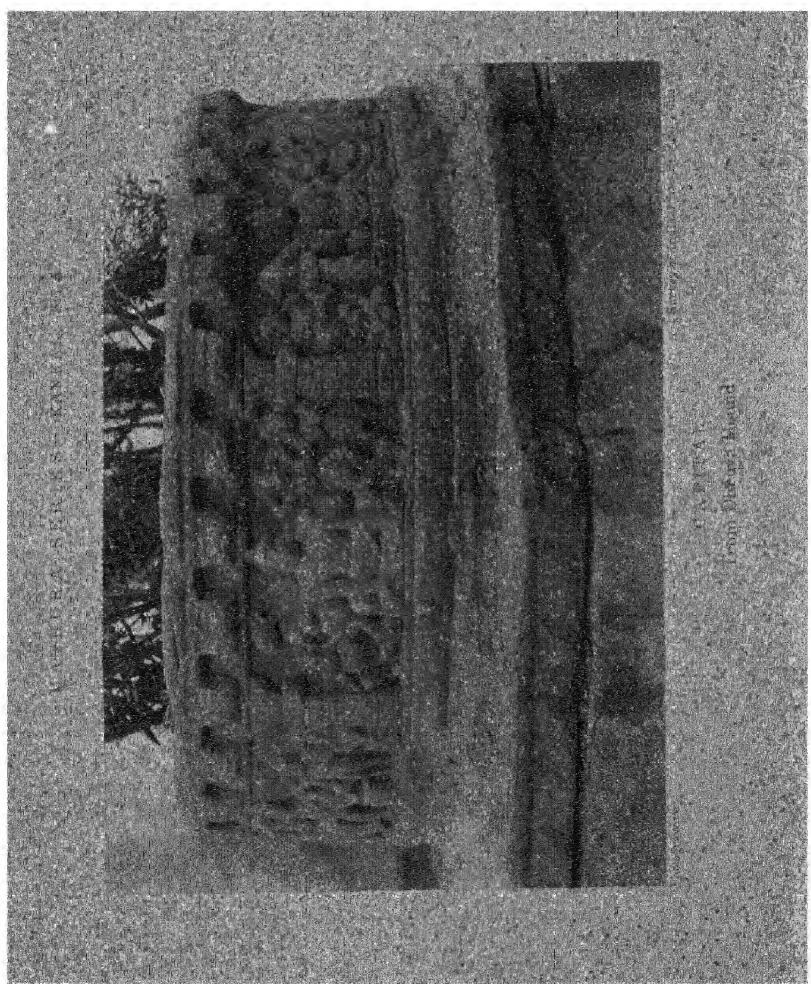
From Kankali Tila.



THE TUMULUS OF S. VITALE, — A.D. 540.

CAP. H. A.
John Murray, Mound





PLATES CV, CVI, AND CVII.

A CAPITAL.

These plates illustrate a fine capital of unique design, apparently Buddhist, found at the Dharmika Tila, or mound, near Mathurā.

One of the figures seems to be that of the Dying Buddha.

